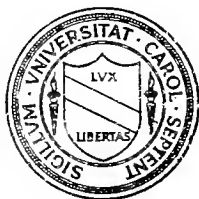




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# AZORA

THE DAUGHTER OF MONTEZUMA

*An Opera in Three Acts*

Text by

DAVID STEVENS

Music by

HENRY HADLEY

VOCAL SCORE

Price, \$4.00

G. SCHIRMER

New York

Boston



# A Z O R A

The Daughter of Montezuma

## CHARACTERS

MONTEZUMA II,—Emperor of Mexico  
XALCA,—A Tlascalan Prince  
CANEK,—High Priest of the Sun  
RAMATZIN,—General of Montezuma's Army  
PIQUI-CHAQUI (Flea-footed),—a Runner  
HERNANDO CORTÉS,—Conqueror of Mexico  
A SPANISH PRIEST  
AZORA,—Montezuma's Daughter  
PAPANTZIN,—Sister to Montezuma

Soldiers of Cortés; Warriors of Montezuma's Army;  
Spanish Priests; Priests of the Sacred Fire; Montezuma's People, Slaves, Dancing Girls and Sacrificial Victims.

## SCENES

ACT I. A Courtyard before the House of the Eagles.  
ACT II. Interior of the Temple of Totec.  
ACT III. The Cavern of Sacrifice.

PERIOD: 1519

*Produced by Chicago Opera Association  
under the composer's direction*

DECEMBER 18th, 1917  
*at the Auditorium, Chicago*

## CAST

AZORA.....Anna Fitziu  
PAPANTZIN.....Cyrena Van Gordon  
XALCA.....Forrest Lamont  
RAMATZIN.....Arthur Middleton  
CANEK.....Frank Preisch  
MONTEZUMA.....James Goddard  
PIQUI-CHAQUI.....

Conductor.....Henry Hadley



# Azora

## The Daughter of Montezuma

### ACT I

David Stevens

Henry Hadley. Op. 80

Molto moderato e maestoso

**Piano**

*p cresc. molto* *f*

3 Trbs.

Cymbs.

Harp, Strg.

*ff* Tutti

*3 marc.*

1

*f* Trbs.

*p* 4 Horns



Gong

Gong

Fl.

Strg. Horns

Vlas. cresc.

Celli

Bassi

The curtain rises

Vln. II Vln. I

2

fff

Cymb.

SCENE:—A courtyard before the House of the Eagles, in Tenochtitlan. The façade of the house is seen on the left, and has a wide entrance over which, on a colored hanging, is painted a great symbolic representation of the sun. It is shortly after day-break of the morning of a Feast of Totec. CANEK stands before the symbol of the Sun with arms outstretched.

Moderato maestoso

CaneK

Great To - tec! Lord and Pri - mal

Strg. & Wood

B. Dr.

*ff*

Source, \_\_\_\_\_

The Heart and Sym-bol

*mf* Harp

Horn

, of all - be - ing, \_\_\_\_\_

*mf*

Thou by whom men live, \_\_\_\_\_

3

*f* Great Chief-tain, — see and hear! — *p* This day we nour-ish thee and

feed thy vig-or lest the Dark-ness come! *f* Great To-tec, —

— see and hear! — *f* *cresc.*

4 (RAMATZIN enters)

*cresc. molto* *ff*

Ramatzin *mf* Più moto  
O Priest of To - tec! Let your rites to-day Pre-vail a-against the race of.

Tar - as - can, Our an-cient foe, and may the

gods vouch-safe Our ar-my's sure suc - cess! \_\_\_\_\_

Canek *mf*

The

Più moto

Wine of Sac - ri-fice shall flow - fear not! The Sun and all the less - er

gods shall drink. Our mes-sengers, young men and maid-ens all, By this arm sped, shall

jour-ney forth And in-ter-cede to gain the fav - 'ring smile Of To - tec, god of Life and

Cl. 4 Tpts. *p* *f* Wood *marc.*

Wood (sust.)

Brass

Brass *rit.*

mf Strg.

p Cl. Strg. (sust.)

Horn

Horn

5

6

Ramatzin

But

god of Death.

Str. &amp; Wood

Allegro

heark - en now, O Priest: If war en-sue, I go not to the scene,

*f* Strg.*eresc.*

for Xal - ca, A - lien cap-tive tho' he be, U-surps my place in

*ff**mf*

Mon-te - zu - ma's eye.

*ff* *accl.*

Tpts.

7 Poco meno  
Canek

A might - y sol-dier,

Xal - ca!

Skilled in all the craft of

Fl.  
Ob.Fl.  
Clar.

Strg.

Bssn. &amp; Celli

war, who fights for Mon-te-zu-ma for love of bat-tle.

Fl. & Ob.

Ramatzin

Nay, Priest! Can you be sure That he for-sakes his na-tive race, His

*p*

lib-er-ty three times re-fused, And tar-ries here for love of war?

*cresc.*

Più moto

Canek

What oth-er cause should move him, then? He dare not plot a trea-son!

*f* Strg. *ff* Picc. 8. Wood

Ramatzin Più allegro

He plots no trea-son of the kind That o-ver-turns the

*fp*

state; but hark! — If he should dare to lift his

*f* Brass *p* Strg. D. Bsns.

eyes Un-to the flow'r of Mon-te - zu-ma's heart, A - zo - ra, What black-er treason

*cresc.* *cresc.* *f*

could be named In all the pitch-y depths of black in - grat-i-tude?

**9 Allegro furioso** *f* Bassi & Bsns.

Canek

Ra - ma - tzin! She is your des-tined bride! —

*fz* *f*

Ramatzin

My des - tined bride is

*mf* Strg.(sust.)



she; And let your priest - ly ser - vice be To

Wood

so pro - pi - ti - ate the gods, That Des - ti - ny

*cresc.* *f*

10 Moderato molto maestoso (exit RAMATZIN)

*ff* *rit.* shall be now ful - filled.

*ff* *rit.* *ff* *ff*

Più allegro Canek *mp* Più lento

Xal-ca a suit-or for A -

*f* *cresc.* *fp* stopped Horns

zo - ra's love! He dare not try so bold a test Of Mon - te - zu - ma's fa - vor.

2 Clars. 2 Bsns. 4 Horns 2 Clars. 2 Bsns.

## Allegro

*f* Horns *f* Tpts. *cresc.*

## [11] Allegro moderato

(XALCA enters)

*f* Tutti

Xalca  
Hail, Ca-nek! Might-y Priest! The Sun-god smiles while

Wind & Strg.

yet he waits Your or-dain-ed min-is-tra-tions.

Peace, O Xal-ca! In this hour a bur-den has been laid upon my

Horns(stopped)

3 Tpts.

*fp*

pizz.

heart, And you that bur-den shall re - move, Or make it heav-ier still.

*mf* Xalca Misterioso

Speak, then, — O Canek!

Canek *p*

A whis-per comes to me but now That

*mf* Wood

Vlas. B. Clar.  
Stopped Horn

Xal - ca dares the sac - ri-lege of breath-ing, in the voice of

*cresc.*

*cresc.*

Xalca *ff*

And if I do?

love, A - zo - ra's name!

Wood

*ff*

*ff* Tutti

Horn

13

Agitato

Canek

Then, if you do—

Ap - peal to all the gods at once— To send you

vlas.

ffz

f

'Celli

hence

in

bat - tle, Where you may meet— an hon - ored death, Lest

Mon - te - zu - ma,

hear - ing this, De - spatch you as a slave!—

cresc.

ff

Xalca (haughtily)

A slave?— and where - fore slave?—

A

Horns (stopped)

## Allegro moderato

Prince am I in Tlas-ca-la, — And roy-al drops en-rich my veins! No

ea-gle flies more free than I, No voice has ev-er stayed my prince-ly

mood—in Tlas-ca-la! Then where-fore must I hide my heart From her I love, fair A -

14

## Meno mosso

zo - - ra?

## Moderato molto tranquillo

Know you, good Priest, she loves me! Her star-ry  
eyes have searched my soul, And mine have sound - ed hers!

No heights of joy re - main un -  
tried, Togeth - er we have climbed, Till stand - ing on the crest, we  
gaze Up - on a world of love!

*Fl.*  
*pp* Strgs.  
*Ob.*  
*Fl.*  
*Clar. II*  
*Clar. I*  
*pp* Horns  
*Ob.*  
*Fl. & Clar.*  
*Wood*  
*Strgs.*  
*Strgs.*  
*dim.*  
*pp molto rit.*  
*Clar.*  
*Ob.*  
*molto rit.*

(The sound of girls' voices singing is heard in the distance)

15

Canek

Azora's Maidens  
(in the distance)  
SOPRANO I & II

A - zo - ra comes! and Xal - ca,-

Night has flown with all her shin - ing

ALTO

Night has flown with all her gems, And

a tempo  
Fl.

p Harp (behind the scenes)

hear me: I hold you in my good es -

gems and day is come. Fair the blush - ing

day is come. Fair the blush - ing

Ob.

teem; But one who loves you not, In whose high

face of morn! Fair the blush - ing face of morn;

face of morn! Fair the blush - ing face of morn;

Fl.

Clar.

Ob.



16

Xalca

Ra - ma-tzin! Ay! he

place you stand By Mon-te-zu-ma's fa-vor-

Fair-er still the face of Love!

face of Love!

Fl.

16

*p* muted Trbs.

pizz.

spends a jeal-ous rage—

In cry-ing down my vic-to-ries!

Con moto  
Canek,

He is no fool,

and has the Emp'r's ear. Think you that he will i - dly stand, De-

Wood &amp; Str.

B. Clar., Bssn.

Piu moto

spoiled not on-ly of his rank,

But of his bride as

well?

Re - nounce this vain de - sire Ere Mon-te-zu-ma's wrath

fall on you

## [17] Allegro con fuoco

both!

B. Clar. Bssn., Vlas., Celli

Xalca

Re - nounce A - zo - ra! Nev - - er, while her heart seeks

f Strgs. Horns

C. Bssn.

[18]

mine,

And throbs a-lone for me!

mf

cresc.

Canek

Then guard your - self -

and her,

If so you can con -

Trbs.

trive! And not a-lone from mor-tal wrath, But

Wood

from the fu-ry of the gods, To whom I, Ca-

Strgs. *fz* *fz* *fz* *f* Tutti

nek, Priest of Sa-cred To-tec, shall ap-peal!

19 (exit CANEK)

*fff* *ff*

(XALCA seems oppressed by CANEK'S ominous words)

Poco moderato

Fl. *p*

## Xalca

The sombre por-tents of the night, The dreams that haunt my trou-b-led sleep, Now threaten

Strgs.  
*p*

me by day;

But Xal - ca,

Prince of

Tlas - ca - la,

Clar.

Horn.

Bsns.

*cresc.*

*pp*

Will nev-er yield to threats his heart's de-sire! A - zo - ra, fair - est flow - er of her

Strgs. *cresc.*

*pp*

20

Allegretto grazioso

(The voices of AZORA'S Maidens are heard singing in the distance, gradually drawing nearer)

*rall.*

race, is mine!

Azora's Maidens

The morn - ing lark

sings on the height—

20

Allegretto grazioso

Fl. & Ob.

The morn - ing lark

sings on the

*rall.*

*p* Tambourine

Clar., Horn

Oh, sing, A - zo - - ra! The wa-ters laugh,  
height. The wa-ters

Ob. Clar.

(AZORA appears, borne on a litter by four slaves and attended by her maidens)

the sun-beams dance: Laugh! Dance!  
laugh, the sun-beams dance: Laugh! Dance!

*mf* *f* *mf* *f*

*cresc.*

Harp

Sing, A - zo - ra! Laugh, A - zo - ra, with the dawn!  
Sing, A - zo - ra! Laugh, A - zo - ra, with the dawn!

*f* *mf*

With the dawn! The morn-ing lark sings on the height;

With the dawn! The morn-ing lark sings on the

*pp* *p*

21

Poco moderato  
Xalca

(The maidens withdraw)

A - zo - ra! The day

*rit.*

An - oth - er hap - py day is come!

height;

Poco moderato

21

Fl.

*rit.* *p* *Bssn.* *Clar.*

— has dawned in - deed, — O Daugh - ter of the morn - ing! —

*cresc.* *p* muted Horns

Azora (giving him a rose)

Who brings you morning's sweetest rose, That bloomed for you and me, The Rose of Love!

Strgs.

Whose ten-der pet - als bear

Fl.

The tears,

the tears of night.—

Ob.

Clar.

Horns

(He takes her into his arms for a moment)

Engl. H.

Bsns.

Clar.

22

(He kisses her and presses his lips to the rose)

Xalca

Rose, blush-ing

Fl.

pp Strgs.

rose!

Sweet em - blem of our love! Its dew - y

Ob.

Horn



fra - - - - - grace breathes of you,

Fl.

Clar. II

Clar. I

And all your grac - - es fair! Ah,

Fl.

pp

Horns

Ob.

Clar. II

Azora

Oh, guard it well! Deep in its

Rose, my Rose of Love!

mf

2 Flutes

2 Clars.

Strgs.

heart, By per-fumed pet - als hid, The thrush has left a song,

23

Wood

Strgs.

Clar. II

A song of ec - sta-sy, fraught with the spell

Clar. I

pp Strgs.

*Più mosso* *Xalca*

And mys-ter-y of Night!— Tho' he sing with rap-tured

voice,— He has no song like mine,— Nor an-y rose— your

(He takes her in his arms)

fra-grance! Flow'r of the

world— my own!

*pp rall. 3* Soul of my soul, in life and death!

*pp rall.* *Ob.* *Engl. H.* *Bsns.*

24

*mf* *5* *cresc.* *5* *8* *dim.* *p*

*Clar.* *Ob.* *Fl.*

*Wood*

(They embrace)

Xalca (fervently)

And if they seek to

*a tempo*

[25] Più mosso

rob me,

To give you to an - oth - er,

Stead - fast you'll

3 Flutes

*mf* Strgs.Azora *mf*

be?

Ah, yes!

Nor love nor

fear

Ob.

*molto rit.*

Shall win my heart

from you,

Fl. II

Fl. I

8 Picc.

*molto rit.*

rh.

Horns

my

own!

*pp*

(The sound of muffled drums and horns is heard in the distance)

Muffled Drums (off stage) *f*

Horns (off stage) *f*

Trpts.

26

Xalca

The feast be - gins! We

3 Trumpets (off stage)

*ff* Timp.

Azora

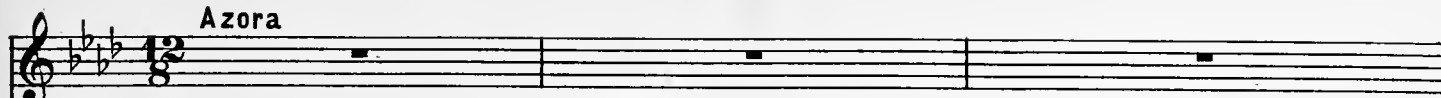
part un - til the twi - light hour. — Till then, fare - well! —

*f* Strgs.

*ff*

## Allegro appassionato

Azora

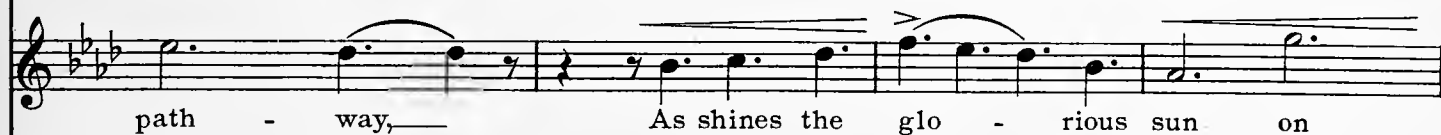
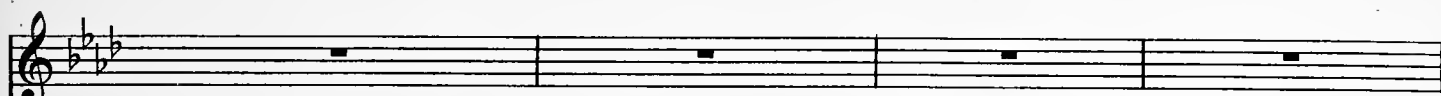


Xalca



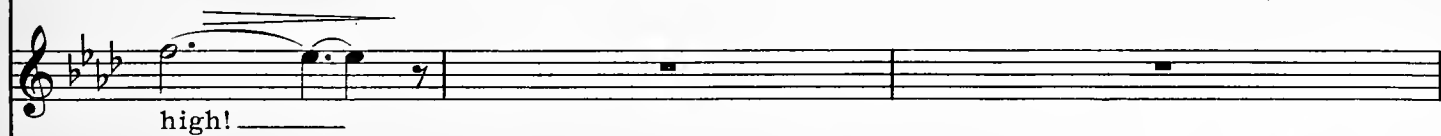
## Allegro appassionato

mf



Wood

l. h.



Horn

Wind

mf



Love — comes blithe - - ly, with one en -

(They turn to the painted representation of the Sun-god)

chant - ing song! God of the

God of the flam - - ing

*Vln.*  
*mf*

*cresc.* 27

flam - - ing sun, — Po - tent in

sun, — Po - - tent in all, —

all, Guard thou our love, Guard thou our love, guard thou our

*cresc.* *ff*  
O might - y, might - - y one!  
*cresc.* *ff*  
love, O might - - y one!

(They turn away from the Sun-god)

Now, on the great-est god of all Our for - tunes

*mf*

Fear not, no e - vil shall be - fall! Ah! where love a -

rest!

This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) with lyrics. It includes a forte (*f*) dynamic marking and a triplet of eighth notes. The bottom staff is a piano accompaniment in G major, featuring a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand.

bides!

Du - ty may tear me from your

This system contains the next two staves. The vocal line continues with the lyrics "bides!" and "Du - ty may tear me from your". The piano accompaniment features a flowing eighth-note pattern in both hands, with a melodic line in the right hand.

Fear not, no e - - vil shall be -

side,

This system contains the final two staves. The vocal line concludes with "Fear not, no e - - vil shall be -" and "side,". The piano accompaniment continues with the eighth-note pattern, ending with a final chord.



fall! Faith-ful my heart for ev-er!

War - fare may claim the sol-dier's blade;

In life, \_\_\_\_\_ in life and

Mine \_\_\_\_\_ in life!

*cresc.*

death! Swift fly the hours Till dawns the

Swift fly the hours, the wea - ry hours,

*p*

*cresc.* *ff* *3*

glo - rious day, the day that makes you mine,

Till dawns the day, the day that makes you

*cresc.* *f* *mf* *3*

*3* *Tempo I<sup>o</sup>*

my own! Ah, my own!

mine! Faith-ful for - ev - er! Hope's ra - diant

*3* *cresc.* *mf* *Tempo I<sup>o</sup>* *3* *3* *3*

*mf* *cresc.*

Hope's ra - diant smile light - ens our

smile light - ens our path,

*cresc.*

path, — my love, — my life!

Joy of my heart, — my life!

*rit. ff* Più allegro

*rit. ff* Più allegro

(They part, and leave the court by different ways.)

*ff* 2 Trumpets (off stage, Left)

2 Trumpets (off stage, Right)

Kettledrums

Small Drum

(The Festal Procession appears. At its head are musicians. A company of Soldiers follow; then CANEK, in the ceremonial robes of his office; Slaves, bearing censers; finally MONTEZUMA, PAPAN and others.)

Tempo di marcia

*pp* *p*

30

*cresc.*

(Dancing-Girls enter)

(Girls dance)

*mf* *mp*

The musical score is written for piano and grand staves. It begins with a tempo marking 'Tempo di marcia' and a key signature of one flat. The first system includes dynamics *pp* and *p*. The second system features triplets marked with '3'. The third system contains a measure numbered '30'. The fourth system includes a 'cresc.' marking and the instruction '(Dancing-Girls enter)'. The fifth system is marked '(Girls dance)' and includes dynamics *mf* and *mp*. The score concludes with a series of chords and melodic lines in the final system.

This page of musical notation is for a piano and orchestra score. It consists of six systems of staves. The piano part is written in a grand staff (treble and bass clefs), and the orchestra part includes staves for woodwinds, brass, and percussion. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The notation includes complex chords, triplets, and dynamic markings such as *f*, *mf*, and *cresc.*. The piece concludes with the instruction "(The dance ceases)".

Systems 1-2: The piano part features a complex, arpeggiated figure in the right hand, while the left hand plays a steady eighth-note pattern. The orchestra provides harmonic support with sustained chords.

System 3: The piano part continues with the arpeggiated figure, and the orchestra introduces a new melodic line in the woodwinds.

System 4: The piano part features a series of chords, and the orchestra continues with the melodic line. A *cresc.* marking is present.

System 5: The piano part features a series of chords, and the orchestra continues with the melodic line. A *mf* marking is present.

System 6: The piano part features a series of chords, and the orchestra continues with the melodic line. A *f* marking is present. The piece concludes with the instruction "(The dance ceases)".

31

ff Tpts. on stage

Measures 31-34: The first system of music. The right hand (treble clef) features a series of chords and triplets, with a forte (ff) dynamic marking. The left hand (bass clef) provides a steady accompaniment. A rehearsal mark '31' is in the top left. The instruction 'Tpts. on stage' is written above the right hand in the second measure.

Measures 35-38: The second system of music. The right hand continues with complex chordal textures and triplets. The left hand maintains its accompaniment. The key signature changes to one flat (B-flat major or D minor) in measure 37.

Measures 39-42: The third system of music. The right hand features more triplets and eighth-note patterns. The left hand continues with its accompaniment. The key signature remains one flat.

(Enter MONTEZUMA, PAPAN and others)

Measures 43-46: The fourth system of music. The right hand has a more active melodic line with triplets. The left hand continues with its accompaniment. The key signature remains one flat.

Measures 47-50: The fifth system of music. The right hand features a series of chords and triplets. The left hand continues with its accompaniment. The key signature changes to two flats (B-flat major or D minor) in measure 49.

Measures 51-54: The sixth system of music. The right hand continues with complex chordal textures and triplets. The left hand maintains its accompaniment. The key signature remains two flats.

32

SOPRANO

(The CHORUS acclaim the greatness and power of MONTEZUMA)

ALTO

TENOR

BASS

Chorus

*ff*

O

King!

Rul - er of

*ff*

O

King!

Rul - er of

*ff*

O

King!

Rul - er of

*ff*

O

King!

Rul - er of

32

*ff**l. h.**r. h.*

3

3

kings, hail!

We share the pow'r of Mon - te - zu - ma's arm.

kings, hail!

We share the pow'r of Mon - te - zu - ma's arm.

*ff* Hail,

kings, hail!

We share the pow'r of Mon - te - zu - ma's arm.

kings, hail!

We share the pow'r of Mon - te - zu - ma's arm.

*ff* Hail,*l. h.**r. h.*

3

3

*mf*

King! Might-y Pro-tec-tor, Fa-ther of high and low, the strengthless and the strong! Might-y De-

fend - er! ev - er our sword and shield, Lord and mas - ter, thou, whose



voice we love and fear, O no - ble one, Pro -

voice we love and fear, O no - ble one, Pro -

voice we love and fear, O no - ble one, Pro -

voice we love and fear, O no - ble one, Pro -

tec - tor, guide and hope of all thy race!

tec - tor of all thy race!

tec - tor of all thy race!

tec - tor of all thy race!

33

33

*f*

*ff* O King, our hope, our guide

*ff* O King, our hope, our guide

*ff* O King, our hope, our

*ff* O King, our hope, our

*ff*

to vic - to - ry!

to vic - to - ry!

guide to vic - to - ry!

guide to vic - to - ry!

*ff* Trumpets (on stage)

(CANEK takes a position before the representation of the sun)

*f* Canek

The fes - tal day of To - tec, God of the

Sun! The Day Aus-pi-cious for its time - ly ad - vent, — Since war impends with

*mf* Wind & Horns

*f* Strgs.

Tar-as-can.

Bring forth the Sac - ri - fice!

Trumpets (on stage)

*ty* Small Drum

**35** (The Girls dance)  
Allegretto

Trumpets (on stage)

*p*

8

*cresc.*

*sempre cresc.*

(The Sacrificial Victims enter)

(The dancing continues during the following chorus)

Tempo di marcia

*ff*

(addressing the Sun)

SOPRANO *mf*

Guard-ian su - per - nal! Lord of earth and sky!

ALTO *mf*

Guard-ian su - per - nal! Lord of earth and sky!

TENOR *mf*

Guard-ian su - per - nal! Lord of earth and sky!

BASS

*f*

Great Chief, ce-les-tial

*mf*

*f*

*mf* Lord of earth and sky, Great Chief, — ce - les - tial

*mf* Lord of earth and sky, Great Chief, — ce - les - tial

*mf* Lord of earth and sky, Great Chief, — ce - les - tial

Mas - ter!\_\_\_

*mf*

36

Mas - ter!\_\_\_

Mas - ter!\_\_\_

Mas - ter!\_\_\_

Take thou our sac - ri - fice.

36

*mf*

## BASSES

Great Chief, — ce-les-tial Mas - ter! —

*f* *3*

*f* *p*

*f* *mf*

O, Lord of life! Take thou our sac - ri - fice,

O, Lord of life! Take thou our sac - ri - fice,

O, Lord of life!

Lord of Life!

Lord of Life!

*f* *3*

Great Chief, — ce-les-tial Mas - ter! —

Great Chief, — ce-les-tial Mas - ter! —

*f*

37

*mf* *cresc. molto*

*ff* Guard-ian su-per-nal! Lord of earth and sky!

*ff* Guard-ian su-per-nal! Lord of earth and sky!

*ff* Guard-ian su-per-nal! Lord of earth and sky!

*ff*

38

To - - tec! Hear our

To - - tec! Hear our

To - - tec! Hear our

38

*ff*

call! call! call!

*ff* 3 Hear us, O might-y To - tec!

*ff*

*mf* *dim.*

*p* *mp* *p* *r.h.*

**39** Moderato Montezuma

'Tis good! Great To-tec shall feast well to-day! Lead, Priest, in-to the

*ff* Harp *ffz Tutti*



Molto moderato

(He rises and glances about, as though  
in search of some one)*mf* Più moto

House of Ea - gles! \_\_\_\_\_

Stay! my

Tpts., Trbs.

*ff* Tutti

Timp.

daugh - ter's face I see not here:

Does she a - void the rites?

Papan (agitated)

I bade her stay a-way!

'Tis no meet sight for eyes like

Ob.

*p* Engl. Horn

hers, These im-pious min - is - tra - tions!

*cresc.**mf*

## Allegro non troppo

## 40 Montezuma

How now, my sis - ter! You dare op - pose your will to mine, and

*Vln. I*  
*agitato*  
*Clar. sust.*  
*Strg.*

*B. Clar., Bn.*  
*Strg. sust.*

worse— To risk the an - ger of our gods? You well may hide your face!

*Clar. Strgs.*  
*Strg. sust.*

Are you a - pos - tate to the faith — That guides us

*f*  
*1 Trp.*  
*Fl. Ob.*

all from day to day, from year to year? Do you re - nounce the

*Wind & Horns*  
*f Strgs.*

face of him, The Source — of Life?

*Timp.*

(PAPAN shrinks)

(He points to the Sun)

## Allegro con fuoco

(MONTEZUMA has risen to his feet and his anger grows as he proceeds)

Do you dis -

*ff* Strg. Horns Bass

Brass & Strg. *f* Strg.

dain the light he sheds, The warmth by which we live?

Do you de - ny the quick-'ning pow'r By

which all seeds do ger-mi - nate? —

*mf*

The strength all

Eagl. H. Horn *mf*

liv - ing things De - rive from his em - brace? To your knees, bold

*f*

wom-an, be-fore his shrine, And beg that he may in-ter-

Ob., Engl. H

Vlms.

*ff*

cede, Lest I for-get the moth-er's hand that led us

*rit.*

Brass

*rit.*

both, And vow my sis-ter as a

*a tempo*

*rit.*

*a tempo*

*f*

*ff*

*rit.*

Sac-ri-fice!

*a tempo*

*ff*

*ff*

43

(PAPAN has recovered her courage  
and boldly faces MONTEZUMA)

Papan

Wind Hold, King! Ere these rites pro -

*f* Horns *f* Strg.

ceed, I crave in - dul-gence to re - late a dream, A dream that

Horns Strg. *p* *cresc.*

Bass Clar.'Celli

came in night's pro-found - est si - lence; And, hav-ing heard, if still your king-ly

Ob. *cresc.* *p* *p*

an-ger Rest up-on my head, and you would make me food for gods, \_\_\_\_\_

2 Clars. *cresc.* *f*

2 Bsns.

44

*f* *ff*

Then be it so! \_\_\_\_\_

Wind

Cane (impatiently)

This hour is not for i - dle tales of dreams and vi - sions!

The god im -

Largamente

Montezuma

*ff*

pa - tient waits —

We dare not stay!

Peace,

Ca - nek!

45

and we will hear the dream.

Speak, Pa - pan - tzin!

Wind

Andante con moto

Papan (proceeds as though inspired)

*p* I dreamed \_\_\_\_\_ that Death \_\_\_\_\_ had

Vln. I

*p* Horn

claimed this mor-tal frame, \_\_\_\_\_ And forth, a - long a dim, mys-te - rious

Strg. (sust.)

Harp

road, My spir - it fared; \_\_\_\_\_ In time \_\_\_\_\_ a spa - - cious

val - ley met my sight, \_\_\_\_\_ Which no be - gin - ning had, nor end, With

hills\_ on ev - 'ry side. And thro' this fair and ver - dant space, A

*colla voce*

might - y riv - er ran a - thwart my path! \_\_\_\_\_

*cresc.*

*f rit.*

*rit.*

*mf*

*f* Horn

*poco lento*

46

And still I knew no fear, \_\_\_\_\_

*poco lento*

Fl.

Horn

Strg.

*a tempo*

But ere I plunged in-to the flood, I closed my eyes to gather strength,

*a tempo*  
Violas

*mf agitato*



## Allegro

And when I o - pened them a - gain, — Be - hold! there

*f*

*mf* Wood

stood up - on the brink A glo - rious Youth in gar - ments white, Whose

Strg.

[47]

vis - age like the heav - ens shone, His lus - trous wings re - peat - ing all the

Ob. 3

Clar. 3

Ob. 3

Wood *mf*

*p* Vlas. 3

Bssn. 3

splen - dent hue the sun has e'er e - voked from all the pre - cious gems of

rit.

Clar. 3

Horn

Fl. 3

rit.

*a tempo**pp*

earth!

And on his gra - cious brow therestoodthe

Brass

*tranquillo**ff a tempo*

Strg.

*pp**p*

[48]

fig - ure of a Cross.\_

And as I

*f* Brass*p* Strg.

gazed, — he spake: —

“Not yet! it is not time,” he cried; “For thou hast yet to

Trb.

*pp*Strg.  
*pp*

learn the love of God,

Erethou shalt cross

the Riv - er!” —

And speaking

thus, —

He turned me toward the east; —

[49]

Con moto

cresc.

And there up-on the wa - ters I be-held Great shipsthat bore a

Fls.

*p*

Strg.

cresc.

host of men.

A - loft they held bright ban - ners, And

*f* Brass*mf*

Tpts.

lo! on ev'-ry en - sign shone the fig - ure of a Cross!

Pesante

Wind cresc.

Horns

Then spake the Youth: Be - hold! the War-ri-ors of God are they, The One Great God of

*dim.* *p* Brass

All! And bring His Word un-to thy race.

*rall.* *ff* *cresc.* *ff a tempo* *Tutti*

Therefore, re - turn! Re-late what thou hast heard; And be - hold, this is the

*mf* Strg.

mes-sage thou shalt bear: \_\_\_\_\_

*ff* Strg. & Wood *dim.*

*rit. marcato*

All gods but One for-sake, and cease thy rites un - hal - lowed;

*p* Strg.

*p rit.* Wood-wind

*f a tempo*

There is no oth-er God save Him on High, And Christ the on - ly

*a tempo*

*f*

*rit.*

[51] *a tempo*

Sac - ri - ficel!"

(CANEK is impatient at the interruption of the ceremony)

Canek *ff*

*a tempo*

*ff*

*accel.*

E-nough'tis

(The King is somewhat moved by PAPAN'S recital)

mock-er - y! and we shall know The sun-god's wrath for this de-lay!—

*f* Brass

## Montezuma

*mf*

Hold, Ca - nek! My sis - ter's words have struck some chord with-

*p*

*VI. Solo*

in my heart, that yields a note of vague re - sponse. It trou-bles me.

[52]

## Papan (eagerly)

*mf*

O broth - er! Re - ceive this o - men ere it be too

*mf*

Ob.

Clar.

Engl. Horn

Bass Clar.

late! — Con-fess this oft - re - peat-ed scene re - volts you. It

Ob.

Engl. Horn

can-not be the law that life — for us Means death — to

Strg. Wood

(She points to the Victims) 53

these! Montezuma (gravely)

I know — no oth-er

*p* Strg. *espress.*

Canek *f* *>* Montezuma *rit.*

law. — There is no oth-er law! And

Clar. *rit.* Wood

Più allegro

yet, — we may be wrong. —

(Drums are heard beating an alarm)

*fff* Drums (off stage)





sig - - nal - smoke pro-claims the Tar - as - can! —

The sleep - ing o - gre wakes,

*rall.* [55] **Molto moderato**

and grinds his weap - on! **Canek** *ff*

War! War! and To - tec un - ap - peased! —

*rall.* *Clar., Bssn.* *ff* **Wood**

**Molto moderato**

*ff*

We mock the god that serves us! The Sac - ri - fice! —

(CANEK and his followers are stirred to religious passion) **Allegro**

SOPRANO

ALTO

TENOR

BASS

Chorus

The Sac - ri - fice!

The Sac - ri - fice!

The Sac - ri - fice! The Sac - ri - fice!

The Sac - ri - fice! The Sac - ri - fice!

**Allegro**

Montezuma (still affected by PAPAN'S recital)

(He arouses himself)

Ay, the Sac - ri - fice!

*a tempo*  
Horn Solo

What weak mis - giv - ings have pos - sessed my

*rit.**f**pizz.**p* Wood**56** **Meno mosso**

(PAPAN tries to address him)

(AZORA has entered in alarm)

brain?

Back, Pa - pan!

and dream no more!

2 Flutes

*f* Strg.

Engl. H.

Bssn.

**Agitato**  
Azora *f*

My fa - ther!

Ob. My fa - ther!

What means this fer - ment?

Strg. *cresc.**mf**f* 1 Trumpet

## Montezuma (exultantly)

*ff*

War, my child! Strife and bat - tle! Death and Vic - to - ry!

*f*

57

## Canek

The Sac - ri - fice!

SOPRANO

(The people are now aroused to frenzy) *ff*

The Sac - - ri - fice!

ALTO

The Sac - - ri - fice!

TENOR

*ff* The Sac - fi - fice! The Sac - - ri - fice!

BASS

*ff* The Sac - ri - fice! The Sac - - ri - fice!

57

Tutti

## Montezuma

*f* Hold! Ere the rites be - gin,

Let Xal-ca stand be - fore

*ff*

*ff*

(XALCA enters, attended by soldiers and trumpeters)

me!

O

*ff* Brass.

*rit.*

Timp.

In strict time

Xal - ca, chief - tain! Once more the voice that calls you hence has spo - ken!

[58]

A - gain our

Brass *ff*

Trumpets (on stage)

*f*

ban - ners are un - furled, Once a - gain flies the Ea - gle, Our

Ea - gle of the val - iant crest, Where sounds the bra - zen trum - pet of

*cresc.*

War! A - gain you lead our arms! On — you our hope re -

*ff* Trumpets (on stage)

*mf* Wind

*p* Ob.

pos - es! Guard it at the price, the price of life it - self, of life it -

Xalca  
Your hopes are safe! The arm of Xal - ca

self!

*p Strg.*

shall pre-vail, By all the gods up - held!

*cresc.*

Wind

*pizz.*

Montezuma *marcato*

The flag of the foe-man shall fly Be - fore the sword of

*cresc.*

*cresc. poco a poco*

Xal - ca, In - vin - ci-ble in war! Strike, then, a might-y

*f*

blow, And mag - ni - fy the fame of Mon - te -

Strg.

*tr*

zu - ma! Go, trust - ed chief-tain,

Ob.

Bssn.

with ban - ners\_ high, On yon - der field the lau - rel

cresc.

wreath Of mar - tial glo - ry seize and.

*mf*

*f*

*rit.*

**60** Xalca *f* I go at your

wear!  
SOPRANO *ff*  
Wreaths of mar-tial glo-ry wear!

ALTO *ff*  
Wreaths of mar-tial glo-ry wear!

TENOR *ff*  
Wreaths of mar-tial glo-ry wear!

BASS *ff*  
Wreaths of mar-tial glo-ry wear!

**60** Trumpets (on stage)  
*a tempo*  
*mf* Harp

bid-ding, mas-ter, And shall re-turn with a song— tri-um-phant!

*mf* Trumpet

Ay, tho' the foe— be Kan him-self! I fight for more than life!—

*f*

## Allegro

SOPRANO

Strength to Xal - ca! Hail his name! Hail his

ALTO

Strength to Xal - ca! Hail his name! Hail his

TENOR

Strength to Xal - ca! Hail his name! Hail his

BASS

Strength to Xal - ca! Hail his name! Hail his

## Allegro

name! He shall sing a song — tri - um - phant! —

name! He shall sing a song — tri - um - phant! —

name! He shall sing a song — tri - um - phant! —

name! He shall sing a song — tri - um - phant! —

Montezuma *f*.

Strong —

Trumpets (on stage)

*ff**f*



Xalca *f* Ayel — My arm shall  
 — your arm!

*cresc.* *ff*

[61] fail not!

Montezuma Be - hold - en to your val - or, This

war-rant-y we give you: Re - turn vic -

to - ri - ous, — and ask what - e'er you will, — It shall — be

62

done! \_\_\_\_\_

SOPRANO

*ff*

Re - turn \_\_\_\_\_ vic - to - ri - ous, O

ALTO

*ff*

Re - turn \_\_\_\_\_ vic - to - ri - ous, O

TENOR

*ff*

Re - turn \_\_\_\_\_ vic - to - ri - ous, O

BASS

*ff*

Re - turn \_\_\_\_\_ vic - to - ri - ous, O

62

*ff*

Xalca

I hear, O

Xal - ca! \_\_\_\_\_

Xal - ca! \_\_\_\_\_

Xal - ca! \_\_\_\_\_

Xal - ca! \_\_\_\_\_

Tpts.

*ff**mf poco marc.*

mas-ter! As-suredam I of Mon-te-zu - ma's hon-or and king-ly faith!

Azora  
O wise and gal-lant war-rior, what - e'er — be-fall the sword, May Fate — grant a

*p* (apart to XALCA) 63 Xalca (apart to AZORA)  
safe — re - turn! Fare-well, O Love, fare - well! — Fear not, A -

zo - ra! My life is guard - ed by a tal-is-man! Here in my

*poco a poco rall.*

bo-som there lies — a charm — To dull the keen-est

(Unobserved by the others,  
he shows AZORA the rose  
she has given him)

*Meno mosso*

point. No harm may reach me While I pos-sess the sa-cred am - u - let!

*Molto tranquillo*

Azora (to XALCA)

O hal-lowed charm! Our love-kissed tal - is-man! —

*rit.**pp*

— It is the Rose, — the Rose of Love! —

Allegro

*f* Tpts.

Moderato e pesante

*f* Brass

Xalca *f*

The sig - nal sounds! And Xal-ca takes the field thrice -

armed! My flam-ing sword shall nev - er leave this hand Un - til I lay it at your

feet Un - dimmed by fail - ure or by— bro - ken faith!

*ff*

*mf*

Trumpets

*mf*

Your prom - ise, King, shall be an -

oth - er sword

Where - by the foe shall die, for

*cresc.* *f*

*cresc.*

on your pledge, O might - y Chief, is built my

*rit.*

*f* *rit.*

*ff* *a tempo*

fair - - est dream.

*f* *a tempo*

Più moderato (♩ = ♩ of preceeding)

Thrice-armed in - deed! — For here — up - on this

*p* Brass

throb - bing heart, A se - - cret to - ken guards my

Ob.

life, — Un - known to all save one: —

*tenderly*

Wood

*pp*

Ob. 3

*rall.* Allegro moderato *f*

A charm en-dued with mys - tic pow'r. — The

*rall.* Trpts. *ff*

trum - pets sound! Oh, glo - ri - ous strain! — My sword in an - swer leaps im - pa - tient to the

call! With tal - ons spread my Ea - gles fly! —

Their might - y wings in fu - rious wrath Shall beat up - on the foe, And strife shall

rage and shall not cease Till o'er the field there shines the Star — Of —



Molto maestoso e moderato

(XALCA, with drawn sword held aloft, exits amid the noise of departing troops)

Vic - - to - ry! Fare - - well!

*fff pesante*

(CANEK comes forward, impatient)

Canek *f*

The Sac - ri - fice!

The Sac - ri - fice!

(exited)

68

Moderato e marcato

**Chorus**

**SOPRANO** *ff* The Sac - ri - fice!

**ALTO** *ff* The Sac - ri - fice!

**TENOR** *ff* The Sac - ri - fice! the Sac - ri - fice!

**BASS** *ff* The Sac - ri - fice! the Sac - ri - fice!

68

Moderato e marcato

*fff*

4 Kettle-drums

(The Sacrificial procession is resumed and moves slowly into the House of the Eagles, with CANEK, the PRIESTS, and incense bearers, the victims attended by the Dancing-Girls, who move in rhythm to the music. MONTEZUMA retains his seat and grimly watches the passing of the procession. PAPAN hides her face. AZORA has taken a position by the gate of the enclosure and is watching for XALCA'S departure. His trumpets are heard from time to time. RAMATZIN stands observing AZORA with sinister intentness)

*3*

People  
Priests

*ff* Earth - ly sym - bol of ev - er - liv - ing pow'r, Take the Sac - ri - fice we

*ff* Earth - ly sym - bol of ev - er - liv - ing pow'r, Take the Sac - ri - fice we

*ff* Earth - ly sym - bol of ev - er - liv - ing pow'r, Take the Sac - ri - fice we

*ff* Earth - ly sym - bol of ev - er - liv - ing pow'r, Take the Sac - ri - fice we

Fl. Picc. Ob. Cl.

*ff* Cello

bring, Let our mes - sen - gers ap - proach; Now, be - hold, to thy

bring, Let our mes - sen - gers ap - proach; Now, be - hold, to thy

bring, Let our mes - sen - gers ap - proach; Now, be - hold, to thy

bring, Let our mes - sen - gers ap - proach; Now, be - hold, to thy

will we hum-bly bow, And ac - cord - ing to thy law Bring a - gain the Sac-ri-  
 will we hum-bly bow, And ac - cord - ing to thy law Bring a - gain the Sac-ri-  
 will we hum-bly bow, And ac - cord - ing to thy law Bring a - gain the Sac-ri-  
 will we hum-bly bow, And ac - cord - ing to thy law Bring a - gain the Sac-ri-

**[69]**

fice. Hear, god of gods! Hear!  
 fice. Hear, god of gods! Hear!  
 fice. Hear, god of gods! Hear!  
 fice. Hear, god of gods! Hear!

**[69]**

Hear, O To - tec!

Hear, O To - tec!

Hear, O To - tec!

Hear, O To - tec!

Wood

3

3

(The people and priests sing with increasing religious emotion)

Hear \_\_\_\_\_ us!

Hear \_\_\_\_\_ us!

Hear \_\_\_\_\_ us!

Hear \_\_\_\_\_ us!

8

3

3

3

3

*f* Hear, O To - tec, lord of earth and sky! *p* Might-y, ev-er-liv - ing

*f* Hear, O To - tec, lord of earth and sky! *p* Might-y, ev-er-liv - ing

*f* Hear, O To - tec, lord of earth and sky!

*f* Hear, O To - tec, lord of earth and sky!

(Girls dance)

*f* *p*

*p* pow'r! Might-y, ev-er-liv - ing pow'r! \_\_\_\_\_

*p* pow'r! Might-y, ev-er-liv - ing pow'r! \_\_\_\_\_

*f* Take the Sa-cri-fice! Oh, take the Sa-cri-fice we bring!

*f* Take the Sa-cri-fice! Oh, take the Sa-cri-fice we bring!

*f* *p* *f* *ff*

*f* Lord of death, re - ceive our mes - sen - gers! *p* Might-y, ev - er - liv - ing  
*f* Lord of death, re - ceive our mes - sen - gers! *p* Might-y, ev - er - liv - ing  
*f* Lord of death, re - ceive our mes - sen - gers!  
*f* Lord of death, re - ceive our mes - sen - gers!

*p* pow'r! Might-y, ev - er - liv - ing pow'r!  
*p* pow'r! Might-y, ev - er - liv - ing pow'r!  
*f* Take the Sacri - fice! Oh, take the Sac - ri - fice we bring!  
*f* Take the Sacri - fice! Oh, take the Sac - ri - fice we bring!

*f* Hear, god of gods, Hear!

*f* Hear, god of gods, Hear!

*f* Hear, god of gods, Hear!

*f* Hear, god of gods, Hear!

*f* Hear, O To - tec! *ff* Hear

*f* Hear, O To - tec! *ff* Hear

*f* Hear, O To - tec! *ff* Hear

*f* Hear, O To - tec! *ff* Hear

us! Drink the blood - red wine of

us! Drink the blood - red wine of

us! Drink the blood - red wine of

us! Drink the blood - red wine of

Sac - ri - fice! Might-y, ev-er-liv - ing pow'r! Might-y, ev-er-liv - ing

Sac - ri - fice! Might-y, ev-er-liv - ing pow'r! Might-y, ev-er-liv - ing

Sac - ri - fice! Take the Sac-ri-fice!

Sac - ri - fice! Take the Sac-ri-fice!



pow'r! Lord of death, re -

pow'r! Lord of death, re -

Oh, take the Sac-ri-fice we bring! Lord of death, re -

Oh, take the Sac-ri-fice we bring! Lord of death, re -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics 'pow'r! Lord of death, re -' and 'Oh, take the Sac-ri-fice we bring! Lord of death, re -'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines.

ceive our mes-sengers! Drink the blood - red wine of Sac - ri-fice!

ceive our mes-sengers! Drink the blood - red wine of Sac - ri-fice!

ceive our mes-sengers! Drink the blood - red wine of Sac - ri-fice!

ceive our mes-sengers! Drink the blood - red wine of Sac - ri-fice!

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are 'ceive our mes-sengers! Drink the blood - red wine of Sac - ri-fice!'. The piano accompaniment maintains the same rhythmic pattern, with the bass line providing a harmonic foundation for the vocal parts.

Four-part vocal setting of a hymn. The vocal parts (Soprano, Alto, Tenor, Bass) are written in a four-part setting. The lyrics are: "To - tec, lord of life and lord of death!". The piano accompaniment is in the right hand, featuring a steady eighth-note pattern in the bass and a more melodic line in the treble.

To - tec, lord of life and lord of death!

To - tec, lord of life and lord of death!

To - tec, lord of life and lord of death!

To - tec, lord of life and lord of death!

Four-part vocal setting of a hymn. The vocal parts (Soprano, Alto, Tenor, Bass) are written in a four-part setting. The lyrics are: "Hear us!". The piano accompaniment is in the right hand, featuring a steady eighth-note pattern in the bass and a more melodic line in the treble.

Hear us!

Hear us!

Hear us!

Hear us!

70

Hear, O lord of ce - les - tial fire!

BASS I *f*

Earth - ly

Trumpets (off-stage)

Snare-drum

70

SOPRANO

ALTO

TENOR

BASS I

Hear, O To - tec!

sym - bol of ev - er-liv - ing pow'r, Now be - hold, we hum - bly -

BASS II

Now be - hold, to thy will we hum-bly bow, and ac -

Now, be - hold, we hum - bly bow ac - cord - ing

Now, be - hold, we — hum - bly bow ac - cord - ing

Be - hold, we — hum - bly bow ac - cord - ing

bow, Now, be - hold, — we bow un -

cord - ing to thy law, bring a - gain the Sac - ri - fice, we — hum - bly bow un -

71

to thy law! To - tec! — Ah!

to thy law! To - tec! — Ah!

to thy\_ law! To - tec! — Ah!

to thy law! To - tec! —

to thy law! To - tec! —

Fl.Ob.Cl.

Trumpets

Small-drums

71

Guard - ian su - per - nal! Lord of earth and sky! Hear, might - y

Guard - ian su - per - nal! Lord of earth and sky! Hear, might - y

Guard - ian su - per - nal! Lord of earth and sky! Hear, might - y

8. Take thou our Sac - ri -

To - tec!

To - tec!

To - tec!

fice! Now, be - hold, to thy will we hum - bly bow, and ac -

*p* *cresc.*

*p* *cresc.*

72 *ff* *>* Hear us! —

*ff* *>* Hear us! —

*ff* *>* To - tec! —

*ff* *>* To - tec! —

cord - ing to thy law bring a - gain the Sac - ri - fice. To - tec! —

72 *ff* *>* 8...

Hear us, ce - les - tial Mas - ter, hear, — oh

Hear us, ce - les - tial Mas - ter, hear, — oh

To - tec! — Hear us, — Mas - ter, — oh

To - tec! — Hear us, — Mas - ter, — oh

8...

73

hear!

hear!

hear!

hear!

Trumpets (off-stage)

73

*cresc.*

Guard - ian su - per - nal! Lord of earth and sky! \_\_\_\_\_

Guard - ian su - per - nal! Lord of earth and sky! \_\_\_\_\_

Guard - ian su - per - nal! Lord of earth and sky! \_\_\_\_\_

Wood

(The procession has passed into the House of the Eagles and all that follows proceeds from within)

**Priests**

*ff* Take our Sac - ri - fice!

*ff* Take our Sac - ri - fice!

**3 Trombones**

*ff*

**[74]**

Take our Sac - ri - fice!

Take our Sac - ri - fice!

**[74]**

(As the last of the Procession disappears into the House, MONTEZUMA rises and with an imperious gesture indicates his desire that PAPAN should enter. She shudders and turns away. MONTEZUMA, with a momentary glance at her and AZORA, who still stands by the gate, lifts his head scornfully and passes into the House. The sound of singing voices gradually diminishes)

Take our Sac - ri - fice!



## Priests (within the House)

Earth - ly sym - bol of ev - er - liv - ing pow'r, Now, be - hold, to thy

Earth - ly sym - bol of ev - er - liv - ing pow'r, Now, be - hold, to thy

## Horns (muted)

*pp*

will we hum-bly bow, Take the Sac - ri - fice we bring! Take the Sac - ri - fice we

will we hum-bly bow, Take the Sac - ri - fice we bring! Take the Sac - ri - fice we

*perdendosi*

## (The curtain falls)

bring!

bring!

*ff* muted Trumpets and Horns

## Prelude to Act II

Henry Hadley. Op. 80

Allegro *f* Trpt.

*f* Kettle-drums

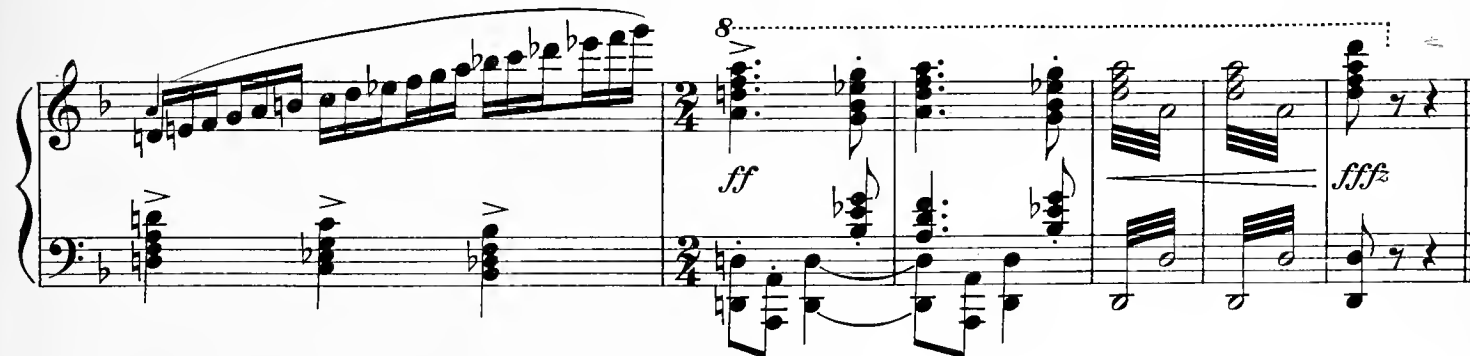
*ff*

*ff*

*ff*

This page of musical notation, numbered 99, contains six systems of piano music. The notation is written for piano, with a key signature of one flat (B-flat) and a time signature of 7/8. The first system shows a complex melodic line in the right hand with eighth and sixteenth notes, and a more rhythmic bass line. The second system features a dense texture with many beamed sixteenth notes in both hands. The third system continues with intricate melodic patterns and includes a dotted line indicating a continuation of a phrase. The fourth system begins with a forte (*ff*) dynamic marking and features a driving bass line with eighth notes. The fifth and sixth systems show further development of the melodic and harmonic material, with various articulations and phrasing marks throughout.

This page of musical notation consists of six systems of staves, each containing a treble and bass staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often grouped in triplets. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo), as well as a *cresc.* (crescendo) marking. A dotted line with the number 8 above it indicates an eighth-note triplet. The piece concludes with a final chord in the right hand and a sustained note in the left hand.



## ACT II

SCENE: Interior of the Temple of Totec. The upper side of the room is open, the ceiling supported by heavy pillars. At the right is an image of the Sun-god, in front of which, in a brazier, burns the Sacred Fire, the symbol of Nahuan existence. The apartment is reached from without by a flight of steps on the open side.

Molto moderato e maestoso

The musical score is written for three parts: Wind, Violins (Vlns.), and Piano. The tempo is marked "Molto moderato e maestoso". The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into three systems, each with two measures.

- First System:**
  - Wind:** Measures 1 and 2. Measure 1 has a dotted line above it with the number "8". Measure 2 has a dotted line above it with the number "8".
  - Vlns.:** Measures 1 and 2. Measure 1 has a dotted line above it with the number "8". Measure 2 has a dotted line above it with the number "8".
  - Piano:** Measures 1 and 2. Measure 1 has a dotted line above it with the number "7". Measure 2 has a dotted line above it with the number "7".
- Second System:**
  - Wind:** Measures 1 and 2. Measure 1 has a dotted line above it with the number "7". Measure 2 has a dotted line above it with the number "7".
  - Vlns.:** Measures 1 and 2. Measure 1 has a dotted line above it with the number "7". Measure 2 has a dotted line above it with the number "7".
  - Piano:** Measures 1 and 2. Measure 1 has a dotted line above it with the number "7". Measure 2 has a dotted line above it with the number "7".
- Third System:**
  - Wind:** Measures 1 and 2. Measure 1 has a dotted line above it with the number "7". Measure 2 has a dotted line above it with the number "7".
  - Vlns.:** Measures 1 and 2. Measure 1 has a dotted line above it with the number "7". Measure 2 has a dotted line above it with the number "7".
  - Piano:** Measures 1 and 2. Measure 1 has a dotted line above it with the number "7". Measure 2 has a dotted line above it with the number "7".

(The Curtain rises) (AZORA stands by one of the pillars of the Temple, looking into the night. A Slave kneels before the Sacred Fire)

75 Andante doloroso

Azora *p*

Now fades in the o - pal sky All the bright-ness of hope-ful day;

Harp *p* (behind the scenes)

(AZORA comes down and touches the Slave on the shoul-

In this heart the sun has set, Night and dark-ness come!

*p*

der, indicating dismissal. The Slave withdraws and AZORA takes her place kneeling before the Fire)

Azora (with passionate emotion)

*Andante moderato*

*p*

Burn, Fire! E - ter - nal

*rall.*

4 Celli (con sord.)

*rall.*

pledge of life! Give me thy flame \_\_\_\_\_ for my bo - som, Night has come and hope is

*rall.*

*rall.*

76

*a tempo*

(She rises to her feet and places a fagot on the Fire)

dead!

*a tempo*

Fl.

*dolce*

Clar.

Harp



## Moderato tranquillo

*p* Burn, — sa - cred Flame, and warm — my heart,

*pp* Horns *p* Strgs.

Dy - ing, its fires un - fed; Oh, give — me of thy

77 *rit.* vi - - tal breath, Feed — my crav - ing soul, — That faith may not

*rit.*

*f a tempo* die — by love un - wed! O, Flame ev - er -

*f a tempo*

liv - - ing, burn thou for him, O, pledge of

life, O, fire di - vine, And guide his steps to me, that

*poco animato*

I may live. Burn, thou flame e - ter - - nal,

*accel.*

shine with stead - fast beam,

*Largamente*

And light his home - ward

*cresc.*

*f*

path. O Flame ev - er - liv - - ing, burn thou for

him, that hon - or and vic - to - ry may

*cresc.*

crown his val - iant brow. Oh, burn, and send thy

*più mosso*

*cresc.*

*ff* *2.*

light a - far to guide his

*ff*

Andante moderato

steps to me!

*f* 4 'Celli

(She again kneels before the Fire)

*rit.*

Guide, oh guide his steps to

*dim.*

*p* *rit.*

78

(CANEK has entered and stands at left unobserved by AZORA)

me!

Wood *mf*

*p* 4 'Celli

Moderato  
Canek

You pray for Xal-ca! Vain your prayer! An - oth-er moon has come, and still no

*muted Trbs.*  
*pp*

*Timp.*

ti - dings; 'Tis feared that Xal - ca is de - feat - ed.

Azora

(she rises)

False! You speak a lie-be-gone!

*mf*

*con moto*

*mf*  
*agitato*

Azora

Canek

Go, e-vil tongue!

And if de-feat-ed, dead! If so the gods or-dain, so shall it

## Molto moderato

be! Invoke no more the sacred Flame, nor yet the mighty arm of

Stopped Horns

*ff* *p* *ff* *p*

Bassi pizz.

To - tec! To thus af-front the gods is im-pious!

*ff* *p* *ff* tutti

[79] Più Allegro

Azora *f* Ah! Leave me! I am distraught! Canek

Your fa-ther's an-ger fierce-ly

*fp* Strgs. *p*

He soon will speak!

burns At Xal - ca's si - lence. A

*f* 3.

mes-senger, Flea-footed Chaqui, But now has been despatched with Monte - zu-ma's word.

Horns *f* 3

Azora *f*

The mes-sage, Priest! Canek *cresc.*

That Xal - ca, if he live, Shall spare himself the

*mf* Strgs. *cresc.*

*ff*

Ah, Ca - nek! He

pains of com - ing with ill news!

Wind *ff*

*ff*

may have lost with hon - - - or!

*ff* 4 Horns

Tpts.

## 80 Canek

*mf*

In Mon-te - zu - ma's eyes de-feat is black - dis - grace; Nor would this

*f* *p*

B. Clar., Cello

haugh - ty Prince re - turn - with fail - ure: By his own hand - would

he wipe out the shame - ful stain! There is no hope -

*p*

*f*

He - is dead!

*marcato*



(Exit CANEK. With a smothered cry, AZORA drops on her knees before the Fire, her face buried in her hands)

(The voices of the Fire-Priests are heard and the sound of the gong, a summons to prayer. AZORA remains kneeling before the Fire)

### Fire-Priests

TENOR I & II

*p*

Down from the heav'n - ly spa - ces came the fire, Giv - en by the sun - god.

BASS I & II

*p*

Down from the heav'n - ly spa - ces came the fire, Giv - en by the sun - god.

In its sove-reign heart lies the fate of Na - hua! \* Guard the Fire!

In its sove-reign heart lies the fate of Na - hua! \* Guard the Fire!

\* Nar-wah

(Enter Fire-Priests, attended by a Slave)

Serve its ceaseless call for food, Nourish and sus-tain its

Serve its ceaseless call for food, Nourish and sus-tain its

*p*

82

(The Slave, bearing fagots, places one on the Fire. The flame

*cresc.* life,— Fear to let it call in vain! Feed the Fire!—

*cresc.* life, Fear to let it call in vain! Feed the Fire!—

*ff*

*ff*

82

*p*

is seen to rise and AZORA lifts her arms  
toward the Fire, then drops them)

(The PRIESTS take their departure during the following)

*mf*

Down from the heav'n-ly spa - ces came the Fire, giv-en by the sun - god; In its sove-reign

*mf*

Down from the heav'n-ly spa - ces came the Fire, giv-en by the sun - god; In its sove-reign

Gong

(The PRIESTS are gone, but their voices are heard as they recede)

*pp*

heart lies— the fate of Na - hua! Guard the Fire! Guard the Fire!

*pp*

heart lies— the fate of Na - hua! Guard the Fire! Guard the Fire!

Azora

Their words are mocker-y, Should Xalca

Flute

*p*

*p* Strgs.

**83** Andante lamentoso

die! Should Xalca die, if

*p* *a tempo* *pp*

Cl. Ob. Horn

by the foe - man's hand or by his own he per-ish, then let my tor-tured heart

find peace in death! I would not live without him! His soul to

*f* (passionately) *mf*

*mf* *Bssn.* *dim.*

**84** *più mosso cresc.* *f rall.*

mine is wedded! Ne'er to see his face- ne'er to hear his voice- What joy could life on my

*più mosso* *p* *mf rall.*

*f* break - ing heart be - stow, should Xal-ca die? (she rises)

*f* *mf* *rit.*

Ob.

Wood

Tempo I°

*p* Should Xal-ca die, if from my maid - en hopes the breath of life be - tak - en,

Ob.

Strgs.

*f* Then die the u - niverse! E - ter - nal dark - ness en-shroud the

*f* *mf*

Horns

*l. h.*

(RAMATZIN has entered; she addresses him haughtily)

*rall.* *p*

world and me!

*p* *rall.* *E. Horn* *p* *Fl.*

85

Allegro non troppo

Meno mosso

What brings you here?

Ramatzin (intensely)

Allegro non troppo

The pow'r of

Meno mosso

85

*f**ff*

love!

Love brings me here!

Too long have you op - posed me - too

Azora

Ra-matzin! hear! must we a -

long have I en - dured!—

*mf*

gain renew a theme that e'er shall fruit - less be — twixt me and

86

you? —

**Ramatzin**

E - nough! the hour has come, and you *must* hear!

*più moto*

*f*

86

**Azora (proudly)**

*ff*

Must! — and where - fore *must*? Do you for - get that I am

*ff*

*mf*

*cresc.*

mis - tress here? — A - zo - ra!

*ff*

*f*

**Ramatzin *f***

Yet

hear me now you shall! —

*ff*

*3*

Azora *ff*

This is in - so-lence past be - liev-ing! Do you for-

87 Più tranquillo

get that I have thrice Re - fused to hear your vows?

Ramatzin (his mood changing to tenderness)

And still I love! Still am I

yours— for - ev - er! My world is you and on - ly you!

4 'Celli *p*



(passionately)

Still do the sun, the moon and thrice ten mil-lion stars \_\_\_\_\_ Shine but to

*p*

Vla. *3* *3*

guide me \_\_\_\_\_ to the heart I

(increasing in warmth)

crave! \_\_\_\_\_ Re-fuse a thou-sand times, A \_\_\_\_\_ thou-sand times de-clare you

*cresc.*

ne'er can love me, still will I ask a - gain!

*p* *rall.*

Solo Vla. *mf* *dim.* *rall.* Ob. Clar.

88

Allegro

Azora *f*

Then hear my an - swer, —

*f*

once for all, Ra - ma - tzin! — The thing you

*f*

ask is vain!

*ff*

*strepitoso*

*ff*

Moderato (as before)

Ramatzin (still pleading)

Lis - ten but a mo - ment, A - zo - ra! Here in this

*p*

heart, en - gen - dered by your charm, there

*f* dwells a might - y love That *mp* ne'er shall

*f* Fl. *mp*

yield to aught save death!

Clar. *dim.* *pp*

**89** Moderato con moto

## Azora

*f*  
Go! I'll hear no more!\_ to me your vows are hate - ful! False in ev - 'ry

*mf*

*mf* *cresc.* *f*  
ac - cent! Such is your love to me!\_

Ob. Fl., Ob.

*r. h.* *mf* *cresc.* *f*

Ramatzin *f*  
Words can - not move me - Still do I love you!

Vln. I

*mf*

Azora *f*  
Hear, then, the rest! Were I a cap - tive

*f* *ff*

slave, Condemned to per-ish by the scourge,

*f* *ff*

6 6

[90]

And life were grant-ed at the price of wed-ding

*f* *cresc.*

3 3 3 3

you, Think you that I would live? No!

*fz* *f*

Bet-ter death! —

Ramatzin *mf*

*ff* *rit.* *dim.*

A -

## Andante dolcemente

zo - - - ra! A - gain I plead for love! —

*p*

With sup - pliant heart — I plead! I feel — your loft - y scorn,

*mf*

— I hear your bit - ter words, and fal - - ter not! —

Clar. *mf*

[91] *cresc.*

Where Love — a - bides, — There Love — is

*p* *cresc.*

Bssn.

king in glo-rious ma-jes-ty, and ev-'ry man his slave!

*f* Fl. *f* Harp *f* Bssn. & 'Celli *f* Vln. I

So I am slave, Slave

*mf* *p* *rit.* *mf* *p* *cresc.* *rit.*

Horn Clar.

Azora Ah!

to his re-gent, you my queen!

*f* *rall.* *f* *rall.* *dim.* *dim.* *mf* Harp

'Celli

*a tempo* spare me! 'Tis of no a-vail!

*a tempo* *mf* *f*

92

Molto più moto

Ramatzin

*mf*(proudly) *p*

But why? My blood is

prince - ly, No proud - er place than mine in

all the land, Save but the King's; My coffers burst

with gold and jew - els; All these are yours: my



*cresc.* *ff*

lofty rank, un-count-ed wealth: and all \_\_\_\_\_ I bring to you!

*cresc.* *ff*

**93** Poco meno mosso

(He proceeds to describe his possessions, seeking to dazzle her)

Sap-phires, blue as the corn-flow'r waving in the

*f* *p*

grain; Em-eralds, reflecting a thousand spring-times; Diamonds like dew-drops a -

Ob. *p* *mf* *f* *tr* *tr* *tr* *tr*

Clar. *mf*

Vlins. *f*

Bssn.

blaze with fire; O - pal and am - e - thyst, -

Clar. *mf*

Horn *mf*

Pearls \_\_\_\_\_ whose lustre mocks be - lief, \_\_\_\_\_ Ru - bies - dyed in

8 Fl. Clar. 8 Ob. Fl. 8

*p* 3 3 3 3

blood! And all these gems are yours if you but speak the ma - gic word, if

*mf poco accel.*

*poco accel.* *mf*

Azora

Ah,

*ff a tempo*

you but speak the word \_\_\_\_\_ that makes you mine!

*a tempo*

*cresc. sempre*

*f*

*Red.*

no! that word \_\_\_\_\_ shall ne'er be spo - ken! \_\_\_\_\_

*p*

Ob. 3 3 3

*mf* Ramatzin*cresc.*

(He becomes

Think once a - gain before you blight my heart's de - sire! — Think —

more imperious as he proceeds)

*cresc.**f*

— be-fore you wak - en my jeal - ous wrath, For I, Ra-ma - tzin,

am no cal - low youth, To tame - ly yield if Fate op -

pose me! — Re - flect, ere you de - fy — me, for by my

Più allegro  
(Again with tenderness and passion)

soul, ——— you shall be — mine! Oh, be —

*accel.*  
*cresc.*  
*f*  
*ff*

lov - ed! Make earth a par - a - dise — for me! — Ah! —

*f*  
*cresc.*

I love — but you!

[95]

*ff*  
*ffz*  
*ff*

Azora *f* Ah! — Re - lease my hand! This is in -

(He seizes AZORA'S hand and tries to draw her into his embrace; she resists him)

*fp*  
*fp*

trigue to drive me to sub - mis-sion, To thrust me in-to your arms! Re-

Allegro

lease me - go! Ramatzin (furious)

Go? Yes, I go, but with me

Allegro

*mf* *cresc.*

take The sa - vor of the proud A - zo - ra's lips!

*f*

(He tries again to take her into his arms with the intention of carrying out his threat. There is a short struggle)

(AZORA screams)

*ff*

**96** *Meno mosso, molto moderato*

(CANEK appears at left, coming hastily on to the scene)

CaneK *ff*

(RAMATZIN ceases his violence but retains his hold on AZORA'S arm)

Hold! What means this

(Reeds)

*ff* *ffz* *ff* *ffz* *ff*

Tuba

(AZORA tears herself from RAMATZIN'S grasp)

tu - mult? Speak, Ra - ma - tzin! A - zo - ra, speak!

*ff* *mf* *ffz*

8va bassa

Azora (with intense scorn)

This man - this no - ble prince -

Fl.

Has dared to lay his o - dious

Clar.

*mf* *Strgs.*

B. Clar.

8va bassa

**97**

touch on me, A - zo - ra, — daughter of a King!

Wood

*f* Horns & Strgs. *ffz*

## Ramatzin (sullen and defiant)

Is she not pledged to me, O Ca - - nek?— You

*f* Strgs. *mf*

know full well The prom - ise giv - en me by Mon - te - zu - ma.

*p* Ob.

Azora

My hand is still my own to give, And I will give it with my heart!

*p* Wind (pizz.)

Canek

A - zo - ra, it has been no se - cret, Ra - ma - tzin's love,

*mf* Harp & Wind (pizz.)

*cresc.* 98

and he would make you wife: Your fa-ther so or - dains — it!

*cresc.* *cresc.*

Azora *Moderato con passione*

Ramatzin He of - - fers me his world, His

Canek I of - fer her the world! I of - fer jew-els,

'Twere best to heed!

*Moderato con passione*

world of jew-els, gold — and power, He names them

gold and power — That will be - fit her roy - al state, be - come her

His promise he can well per-form! The King commands,-



all. In his vain eyes they mean the sum of  
roy-al splen - dor! I of - fer gold, I of - fer gold and  
Yours\_\_\_\_\_ to o - bey! He of - fers gold, he of - fers pow - er,  
splen - - dor and pow'r! Ah\_\_\_\_\_ yes! he of - fers  
jew - - els, gold and pow'r, that well be -  
'Twere best to heed! He of - fers all that well be -  
me his gold and pow'r, the sum of roy - al splen -  
fit her roy - al state, be - come her roy - al splen -  
fits your roy - al state, your roy - al splen -

*a tempo* (wearily)

dor! Go now! I bear too much!

*a tempo*

dor!

*a tempo*

dor!

*a tempo*

**99**

*fff*

Horns (stopped)

(Exit RAMATZIN in anger.  
The voices of the Fire-  
Priests are heard outside.  
AZORA listens for an in-  
stant, then goes out)

(CANEK departs; RAMATZIN hesitates)

(imperiously)

A Prin - cess bids you— Go!

Moderato

**Fire-Priests**

TENOR I & II

*p*

Down from the heav'n - ly spa - ces came the Fire, giv - en by the Sun - god;

BASS I & II

*p*

Down from the heav'n - ly spa - ces came the Fire, giv - en by the Sun - god;

Moderato

(A gong sounds at  
intervals, calling to  
prayer. During the

Chorus

chant there is a general assembly of the people in response to the call)

(The FIRE PRIESTS enter)

In its sove-reign heart lies—the fate of Na - hua! Guard the Fire!

In its sove-reign heart lies—the fate of Na - hua! Guard the Fire!

(CANEK enters, preceding MONTEZUMA, who appears, attended by his Guard)

Gong

100

Guard the Fire!

Guard the Fire!

Fl.

Viol.

*f*

Moderato maestoso

(The people here sing an invocation to TOTEC)

SOPRANO

ALTO

TENOR

BASS

Chorus

*ff*

Great To - tec! Lord and pri - mal

*ff*

Great To - tec! Lord and pri - mal

*ff*

Great To - tec! Lord and pri - mal

*ff*

Great To - tec! Lord and pri - mal

Moderato maestoso

source! \_\_\_\_\_ The Heart and Symbol

source! \_\_\_\_\_ The Heart and Symbol

source! \_\_\_\_\_ The Heart and Symbol

source! \_\_\_\_\_ The Heart and Symbol

*mf*

The piano accompaniment consists of a right hand with rapid sixteenth-note arpeggiated figures and a left hand with a steady eighth-note bass line.

of all— be - ing! \_\_\_\_\_

of all— be - ing! \_\_\_\_\_

of all— be - ing! \_\_\_\_\_

of all— be - ing! \_\_\_\_\_

*mf*

The piano accompaniment continues with similar arpeggiated figures in the right hand and a steady eighth-note bass line in the left hand.

Thou, by whom men live!\_\_\_\_\_

Thou, by whom men live!\_\_\_\_\_

Thou, by whom men live!\_\_\_\_\_

Thou, by whom men live!\_\_\_\_\_

*f*

Canek *f*

This hour we worship and im -

Great Chieftain!\_\_\_\_\_ See and hear!\_\_\_\_\_

Great Chieftain!\_\_\_\_\_ See and hear!\_\_\_\_\_

Great Chieftain!\_\_\_\_\_ See and hear!\_\_\_\_\_

Great Chieftain!\_\_\_\_\_ See and hear!\_\_\_\_\_

*f*

plore thy ser - vice, Lest the foe pre - vail.

**Chorus**

Great To - tec! See and hear!

Great To - tec! See and hear!

Great To - tec! See and hear!

Great To - tec! See and hear!

101

## Montezuma

*p*

A moon has waxed and waned Since

*piu moto*

*p*

Xal - ca's haughty boast That he would o - vercome the foe:

Harp

Strgs. *cresc.*

*f* Wind 'Celli

*p* Bsns.

(He speaks to a Slave)

My pa - tience ceas - es! Go, slave, and send Ra-ma-tzin

*cresc.* *f* Wind

(The Slave runs off)

*a tempo*

hith-er! Hence-forth our hope shall rest on

*f accel.* *mf* *f*

102

(RAMATZIN enters; MONTEZUMA addresses him)

him. Ra -

Vlas.

*p* *cresc.* *f*

ma - tzin, we summon you to ac-tion!

*pp* Brass *f* Tpt. I *f* Tpt. II

(RAMATZIN makes an obeisance)

Moderato e maestoso

*ff* *mf*

## Ramatzin

*mf*

The King's command is like \_\_\_\_\_ a wing-ed shaft That finds its mark!—

## Montezuma

Vain - glo-rious Xal - ca, with his

Ea - gle host, \_\_\_\_\_ Went forth a - gainst \_\_\_\_\_ the Tar - - as-can;

Wood

Our ears are strained to hear the sounds \_\_\_\_\_ of vic - to -

*p* Strgs. *mf*

*mf marc.*



ry, \_\_\_\_\_ but all is si - lence.

*p rall.*

*cresc.*

*f*

*3*

*Timp.*

*p*

**103** Ancor più moderato

Our eyes have sought \_\_\_\_\_ the sig - nal - flame on yon - der hills in

*f*

*3*

vain; \_\_\_\_\_ The gods are

*p*

*Tpt.*

*Horn*

*p*

*3*

**Ramatzin**

I stay \_\_\_\_\_ for naught save Mon-te-zu - ma's word \_\_\_\_\_ To lead my \_\_\_\_\_

wroth!

*f*

*fz*

## Molto maestoso

ban - - - - - ner on the field!

*f* 4 Trumpets*ff* Tutti

104

## Montezuma

Take, then, our standard of the Her - on's plume, With all the force that

*cresc.**f**mf**cresc.*

## Ramatzin

*rall.*

So be it, King;

fights beneath its æ - gis, And go you hence to - night!\_

*f**fp*

Flutes

*rall.*

## Andante tranquillo

But first I claim — ful - fil - ment — of your long out -

*p**cresc.**mf*

stand - - ing pledge to make A - zo - ra mine!

*p* *cresc.* *mf*

Let our be - troth - al be pro - claimed,

*dim.* *p* *3*

And sol - em - nized by all ap - point - ed

*p*

*Più moto*

rites; Then send me forth! Montezuma

*f*

*Più moto*

*mf* Horns *f*

*3* *3*

Ramatzin (arrogantly)

Poco lento

105

Azora (enters)

A - zo - ra must be mine!

*mf*

I heard my name -

who

due.

Poco lento

ob.

Cl.

*p*

speaks it here?

Ra-ma-tzin! He whose prom-ised wife you are!

*accel.*

Più allegro

Azora

His prom-ised wife!

Whence came this prom-ise?

Più allegro

*ff*

From my lips!

Bssn.

Your hand is pledged, As well you know, to him, my roy-al choice!

*rall.*

Meno mosso

Azora

*mf*

Ob.

And did you pledge my heart as well?

*p espress.*

6

6

'Twere bet-ter that you had,

if you would see

me

Cl.

6

3

wife

to him!

Montezuma

*f**rall.*

Fl.

Si - lence, A - zo - - - ra!

*oresc.**f rall.*

6

*rit.**a tempo*

True, - King you are;

I am your King!

*a tempo**rit.**f**f*

## Allegro

and I am daugh - ter of a King!

I do not fear you! Bind me,

Horns

scourge me, do what you will! No earth - ly

pow'r, nor yet the pow'r of the gods, Can make me his!

(She points to RAMATZIN, with scorn)

I do - de - fy you! Where is the prince - ly pride

*fp*

he rates so high? For know you, Sov'reign, with-in the

*cresc.*

hour That man has heard my scorn— of him And all his

*f*

**Ramatzin (angrily) Allegro**

vows! Her words are true! she

Wood

*ff*

scorns me! And you, O King, shall hear—

*ff accel.*

For what she spurns a proud and no - ble

*ff marc. rit.*

*rit.*

*fz*

107

Poco lento

name.

Montezuma (angry)

That she de - fies me \_\_\_\_\_ is

Poco lento

*mf**poco marc.*

Ramatzin

Meno mosso

*cresc.*

For - get - ting all that hon - or means,

out - rage!

What more, then?

Meno mosso

*p**cresc.*

A faith-less stran-ger, - al-most slave,

Whom you have raised to

pow'r ex - ceed - ing mine,

Has dared to filch the

Ob.

Fl.



rar - - - est pearl From Mon - te - - zu - - ma's

Vla. I

*cresc.*

cas - ket.

Montezuma *ff*

By To - tec's flame! you speak of Xal - - - ca!

*mf* Horns *cresc.* *f* 3

108 Ramatzin

Ay! Xal-ca! Let her de-ny the

8 3 *ff*

Moderato Azora (proudly)

name if she can! And why de - ny it?

*rit.* *fp* Wood

Does earth de - ny the kiss of dawn? the

*p* *mf*

clouds de - ny the mist? Go, bring me

news that thirst - - ing fields De -

*espress.* Ob.

ny the rip - - pling stream, Bring a

Cl.

rose that will de - ny The

Ob.

drops of cool - - ing dew: Then

Fl.

shall you hear my lips de - ny the love of

*cresc.*

*ff* Xal - - - - ca!

*ff*

## 109 Più allegro

Montezuma

What trea-son do I hear! Is this my child— whose tongue can ut-ter words That set my

Trbs.

Str.

Azora *rit.*

There is no shame in

will at naught? Whose eyes meet mine as though she knew not shame?

*rit.*

Più moderato

ho - - ly love!

*f*

Montezuma *f accel.* *mf*

No more! Prate not of love— o-bey my will! As for the

*accel.* *fz* *p* *ff*

Meno

*dim.*

110

guilt - y Xal-ca, —

Pray that he is with his a - lien gods,

For if he

*mf**dim.**f*

live and dare to face me here —

with your name on his

*f**f**f*

lips,

I vow, before this sa - cred al - tar,

He — shall

*mf* Brass

(The sound of a distant trumpet is heard)

die!

Trumpet (off-stage)

*Lunga pausa*

(All movement is suspended)

*fp**accel.**cresc.**ff**Lunga pausa*

Poco andante

(Silence)

(The trumpets sound again, nearer; AZORA takes a few steps toward the open side of the Temple, and all are listening in breathless silence)

Trumpet (off-stage)

(All eyes are turned in the direction of the sound)

*p* pizz.

2 Trumpets (off-stage) nearer

pizz.

Più mosso  
Azora (tensely)

Xal - ca!

Chorus *misterioso**p* Xal - - - ca!

Più mosso

Horns

111

(There is a confused sound of running feet outside and PIQUI-CHAQUI appears breathless on the steps)

Allegro energico

Piqui-Chaqui (exhausted)

King and fa - - - ther!

*f* Str. *cresc.**ff*

News so great that I, your slave,

Montezuma

What news, slave?

shall free - dom gain by bear - ing it! Xal - ca re - turns,

*ff* 4 Horns

(The sound of trumpets is now heard close at hand and grows more jubilant)

his Ea - gle crest vic - to - rious!

*f* 3 Trumpets (off-stage)

(The voices of XALCA'S soldiers are heard)

Soldiers **112** Allegro maestoso

Strength to Xal - ca! Hail his name!

Strength to Xal - ca! Hail his name!

Allegro maestoso

*ff*

He shall sing a song tri - um - phant! Hail!

*ff*

He shall sing a song tri - um - phant! Hail!

Orch. *ff*

(AZORA is uplifted with joy. MONTEZUMA is sternly expectant. Suppressed excitement pervades the assembly)

Soldiers (outside)

*ff*  
Strength to Xal - ca!\_\_\_\_\_

*ff*  
Strength to Xal - ca!\_\_\_\_\_

Strength to Xal - ca!\_\_\_\_\_

He shall sing a song tri - um - phant!

Strength to Xal - ca!\_\_\_\_\_

He shall sing a song tri - um - phant!



113

Hail his name!

Hail his name!

Trumpets (off-stage)

*ff*

(Amid the blasts of the trumpets, XALCA ascends the steps and stands within the Temple, his drawn sword held aloft)

Trumpets (off-stage)

Molto moderato

Xalca (proudly)

Recit.

Vic - to - ry! Vic - to - ry, O King!

## Allegro

Soldiers TENORS

(There is an ominous silence in the Temple)

Strength to Xal-ca! Hail his name, Hail! \_\_\_\_\_

BASSES

Strength to Xal-ca! Hail his name, Hail! \_\_\_\_\_

(XALCA looks haughtily about him, then goes to the image of Totec and makes an obeisance)

## Allegro

114

## Moderato maestoso

Xalca (addressing the god)

By To - tec's strength have I pre - vailed.

Hail, To - tec!

*f* Wood

Xalca (to CANEK)

When morn - ing breaks, O Priest, I ask a

Priests

Hail, To - tec, hail!

Hail, To - tec, hail!

sac - ri - fice to be pre - pared.

Montezuma (grimly)

A sac - ri - fice shall be pre - pared!

Str. *f* Brass

(XALCA now approaches MONTEZUMA and lays his sword at the latter's feet)

Xalca *f* Allegro moderato

My sword is yours, O sove - reign - thrice yours since

*mf*

thrice it has been drawn a - gainst in - vad - ers! And now I claim re -

(MONTEZUMA has been regarding him impassively and now speaks with suppressed anger)

ward, O King!

Montezuma

And what re - ward - Tlas - ca - lan?

*f*

115

## Xalca (buoyantly)

I claim a prize di-vine-ly rare, — More beau - - ti - ful —

— than Beau - ty's queen, A - zo - - - ra! bright - est gem on

(He goes to AZORA'S side and takes from his bosom a withered rose, which he shows to her, apart)

earth! —

dim. 116

Poco andante

Ob. Fl.

(tenderly) *p*

My love, my own! This rose, your tal - is - man, — I bring to

you, A - zo - ra mine!

Montezuma (enraged) *f*

You ask my daugh-ter's

117

Molto moderato e maestoso

Xalca (haughtily) *f*

Slave!

hand - slave! —

Molto moderato e maestoso

Montezuma *ff*

You are a slave!

Does not your life de-pend up -

on my will? And it is for - - - - - feit!

(to his Guard) *ff*

Bind this trait-rous

Azora *ff* No! You dare not! Ah!

slave! Ra-ma-tzin! Take a-way your

(AZORA now approaches her father and speaks in a suppliant mood with much emotion)

Xalca *ff* Azora *ff* **118** Poco lento (imploring) *mf*

His bride! His bride! Fa-ther! Can you con-demn me to a

bride!

Poco lento

*p* muted Trbs.

fate far worse than death? Do pride and long ac-cus-tomed pow'r an-nul the fa-ther's

love, the daugh-ter's claim?

Ob. *espr.* *mf*

119

Moderato con tutta la forza  
(passionately)

Ask not this, sov - - reign fa - - ther!

Oh, lay some light-er bur - - den on your daughter's heart, E - ven ask my

life, If some no-ble end I serve;— Then will I die, my brightest hope, my hearts' de-

sire, my dream of love, Re - mem - bered and re - signed— but ask not this!

Più moto  
Montezuma

Montezuma

I'll hear no more! No long-er slight my com-mand; Ra-ma-tzin claims his

Azora (in anger) *ff* Then let him take me — if he can! *ff* Largamente Bride am I to

bride! Largamente

Trb. ff

(XALCA starts forward; she stops him)

(She turns proudly to the others)

none but Xal-ca! No! the quar-rel's mine! \_\_\_\_\_ I

The musical score is written for voice and piano. The voice part is in a single staff with a treble clef, key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The lyrics are: "none but Xal-ca! No! the quar-rel's mine! \_\_\_\_\_ I". The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings like *tr* (trill) and *tr* (trill). The score is divided into two systems. The first system covers the first two measures of the voice part. The second system covers the next two measures, including the piano's intricate accompaniment. The piano part ends with a triplet of eighth notes in the bass staff.

Tpts.

**120** Allegro moderato  
(defiantly)

(defiantly)

*f*

choose a Prince of Tlas-ca-la, and on him I be-stow my roy-al



(She turns to MONTEZUMA)

hand! Is it for naught that in my veins There runs the blood of Mon - te -

zu - - ma? Is it for naught that you have bred in me A

will as strong as yours, a heart as bold?\_\_\_\_\_

Montezuma  
(furious)

And still you balk me!

Ra - ma - tzin! End this!

121

(RAMATZIN moves forward toward AZORA. She halts him with an imperious gesture)

Azora

(She takes a

Stand!

Allegro con fuoco

I \_\_\_\_\_ will end it!

dagger from her girdle)

Recit.  
(menacingly)

And if he dare to lay his hand on me, He

(She proceeds with growing intensity)

dies \_\_\_\_\_ by mine!

ff  
Stopped Horns

Thrice have I de - clared that I will wed no man but

Xal - ca!

I keep my prom - is - es!

But

ff Str.

ere this war - rior took the field,

You pledged your king - ly faith, As fair ex - change for vic - to - ry,

To grant what - e'er he might de - mand.

122

Wood

Re-deem your word - he claims A - zo - - ra!

*fp* Brass

*ff*

Montezuma (rising, beside himself with rage)

Then by the heav'ns a - bove, A -

(to XALCA)

zo - ra he shall have! Take her! and when the morn-ing breaks The

*fp* Brass *fp* *fp* *fp* *fp*

of - fer - ing to To - tec shall be a dou - ble sac - ri -

*fp* *fp* *fp* *mf* *rall. cresc.*

123

fice! \_\_\_\_\_ Ay! Trai - tors! You shall be

*ff rit.* *a tempo* *ff* *a tempo*

one - and death shall make you so! Bind them

(ominously) (to the Guard) *mf* *ff*

muted Trbs. *p* *ff*

Tuba

(Soldiers of the Guard move forward  
and seize AZORA and XALCA)

(Outside, the Soldiers of XALCA'S forces, unaware  
of what is occurring within, resume their jubi-  
lant acclamation of XALCA)

both!

(MONTEZUMA stands with arm outstretched. Beside him is RAMATZIN regarding the prisoners with malignant triumph. XALCA has taken AZORA into his arms and both gaze defiantly at the king and Ramatzin. The Priests and People huddle in groups, overcome by the tragic significance of Montezuma's command)

**Allegro**

XALCA'S Soldiers (outside)

Strength to Xal - ca! Hail his name! Hail!

Strength to Xal - ca! Hail his name! Hail!

**Allegro**

**Moderato con tutta la forza**

**Allegro con fuoco**

Tutti

rit.

(The Curtain de-  
scends quickly)

End of Act II

## Prelude to Act III

Henry Hadley. Op.80

Allegro con fuoco

First system of musical notation. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is for piano, with a forte (*ff*) dynamic marking. The right hand features a series of chords and a melodic line, while the left hand provides a harmonic accompaniment. The system concludes with a very forte (*fff*) dynamic marking.

Second system of musical notation. The key signature remains three flats. The music continues with a forte (*ff*) dynamic marking, with the word "Horns" written above the staff. The right hand has a melodic line with a slur, and the left hand has a bass line with a slur. The system ends with a very forte (*fff*) dynamic marking.

Third system of musical notation. The key signature remains three flats. The music continues with a piano (*p*) dynamic marking, with the words "muted Trbs." written above the staff. The right hand has a melodic line with a slur, and the left hand has a bass line with a slur. The system ends with a piano (*p*) dynamic marking.

Fourth system of musical notation. The key signature remains three flats. The music continues with a piano (*p*) dynamic marking. The right hand has a melodic line with a slur, and the left hand has a bass line with a slur. The system ends with a piano (*p*) dynamic marking.

Andante con passione  
*molto espr.*

*molto espr.*

*f* Celli

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a descending eighth-note pattern in the first measure, followed by a series of chords and a final ascending eighth-note pattern. The voice part begins with a rest, followed by a series of notes with accents, and then a series of chords. The score is divided into four measures by vertical bar lines.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of five measures. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score includes dynamic markings such as *mf* and *p*, and articulation marks like accents and slurs. The lyrics "The Rose Tree" are written below the piano part.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The melody consists of four measures: a half note G4, a half note A4, a half note B-flat4, and a half note C5. The bass staff provides a harmonic accompaniment with chords and single notes. The first measure has a bass line with a half note G2, a half note A2, and a half note B-flat2. The second measure has a bass line with a half note G2, a half note A2, and a half note B-flat2. The third measure has a bass line with a half note G2, a half note A2, and a half note B-flat2. The fourth measure has a bass line with a half note G2, a half note A2, and a half note B-flat2.

Ob. Cl.

*mf*

*cresc.*

*ff*

*rall.*

*ff con tutta la forza*

*mf*



First system of musical notation. The treble staff features a series of chords with accents (>) and a crescendo marking (*cresc.*). The bass staff includes a *ff* (fortissimo) dynamic marking. The key signature has two flats.

Second system of musical notation. The treble staff continues with chords and a slur. The bass staff features a series of chords. The key signature has two flats.

Third system of musical notation. The treble staff begins with a measure marked '8' and contains a melodic line with a slur and a *strepitoso* (strepitously) marking. The bass staff has chords and rests. The key signature has two flats.

Fourth system of musical notation. The treble staff features sixteenth-note runs with a '6' (sixteenth notes) marking and triplet markings ('3'). The bass staff has a long note and rests. A bracket labeled 'Horns' points to a section in the treble staff. The key signature has two flats.

Fifth system of musical notation. The treble staff includes triplet markings ('3') and a crescendo marking (*cresc. molto*). The bass staff has chords and rests. Dynamic markings *p* (piano) and *ff* (fortissimo) are present. A measure marked '8' is indicated. The key signature has two flats.

## ACT III

Andantino

Solo Violin  
*con duolo*

First system of musical notation (measures 1-3). The top staff is for the Solo Violin, marked *con duolo* and *p*. It features a melodic line with a triplet in measure 2. The bottom staff is for the strings, marked *p* Strg. (muted), with sustained chords.

Second system of musical notation (measures 4-6). The top staff continues the violin melody. The bottom staff shows sustained chords for the strings.

Third system of musical notation (measures 7-9). The top staff continues the violin melody. The bottom staff shows sustained chords for the strings. A *Solo 'Cello* entry is indicated in measure 9.

Fourth system of musical notation (measures 10-12). The top staff features a *Solo Violin* entry in measure 10, marked *p*. It includes a triplet and a *F1* (first finger) marking. The bottom staff shows sustained chords for the strings, with a *cresc.* (crescendo) marking in measure 12.

Fifth system of musical notation (measures 13-15). The top staff continues the violin melody. The bottom staff shows sustained chords for the strings. A *2 Clars.* (two clarinets) entry is indicated in measure 14.

*p* *mf* Horns

125 Solo Violin *espress.* *p* *mf*

*espress.* *mf*

The Cavern of Sacrifice (The rise of the Curtain discloses a group of Fire-Priests standing before the Altar of Sacrifice, chanting. AZORA is seated (The Curtain rises) at the right, her bearing proud and undismayed. With her is

PAPANTZIN, bringing the consolation of her newly-awakened faith in the one merciful God. It is the hour immediately preceeding sunrise)

(The Priests invoke the powers)

TENORS

Fire-Priests *p* *p* BASSES

O ye pow'rs that stern - ly guide our pu - ny strength,

(The Death-Drum sounds)

*pp* Vlas.

stern - ly guide our pu - ny strength, we bring to - day for

We bring to - day, we bring for

sac - - ri - fice so fair a life, that all the

sac - ri - - fice so fair a life, that all the

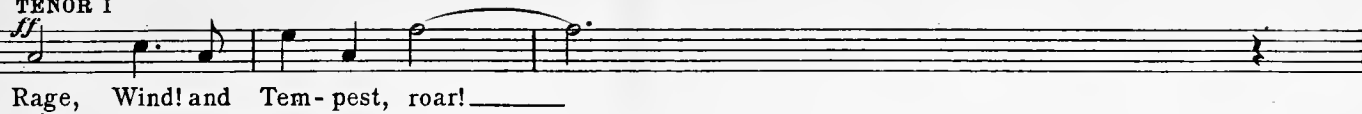
el - e - ments — should join — to mark so strange a thing!

el - e - ments — should join — to mark so strange a thing!

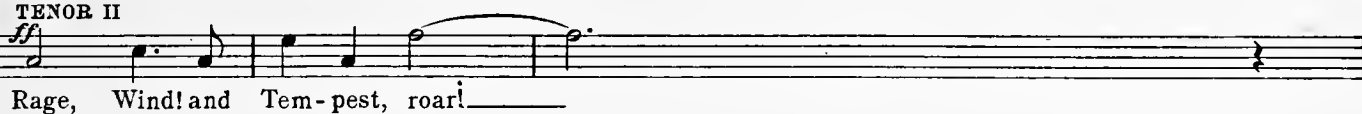
## Moderato con moto

Fire-Priests

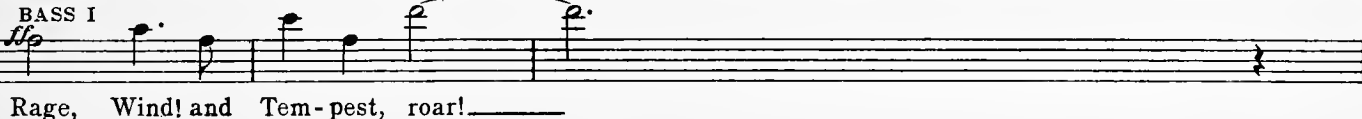
TENOR I



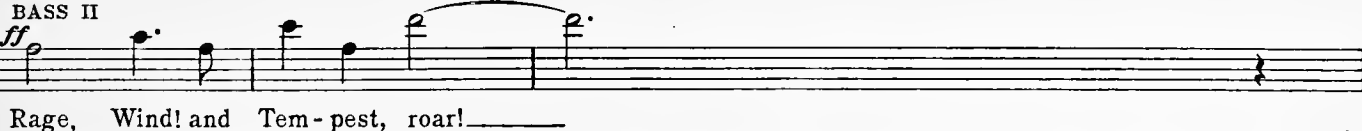
TENOR II



BASS I

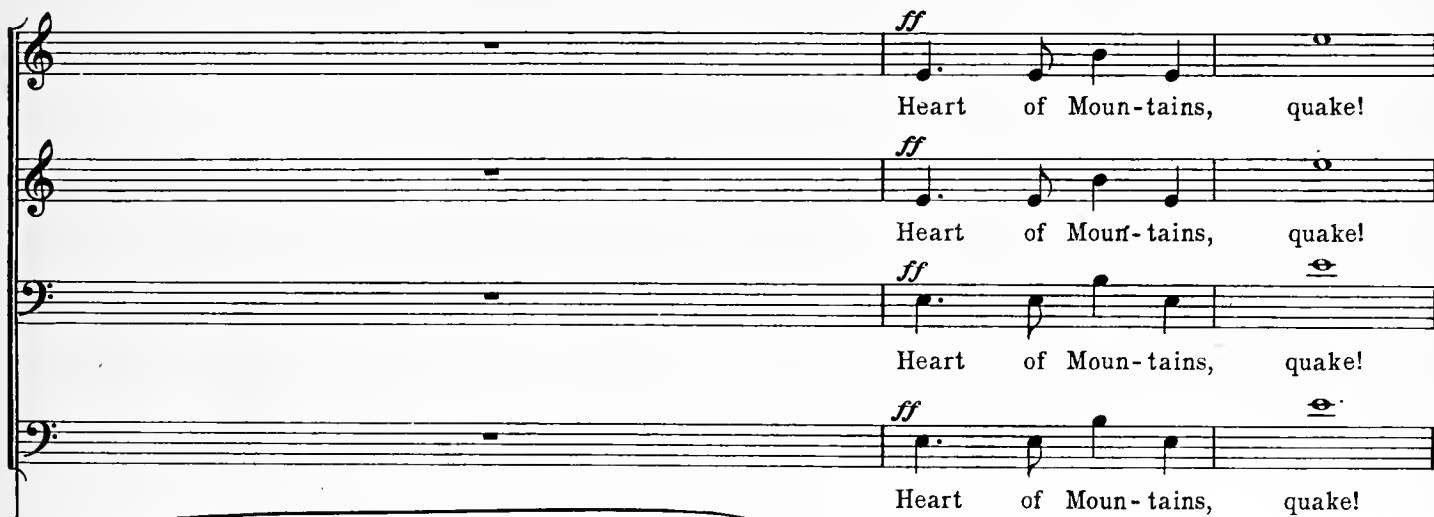


BASS II



## Moderato con moto

Wind



*ff* And cause the

*ff* And cause the

*ff b* And cause the

*ff* And cause the

8.

*ff*

127

earth to reel! A - zo - ra

earth to reel! A - zo - ra

earth to reel! A - zo - ra

earth to reel! A - zo - ra

8.

*ff* *fff*

(The Death-Drum sounds)

Andantino

goes to meet the gods! Death calls!\_

goes to meet the gods! Death calls!\_

goes to meet the gods! Death calls!\_

goes to meet the gods! Death calls!\_

(The Death-Drum sounds) *cresc. molto* *ff*

*f* *Ob. p* 3

128

Papan

And still they pray\_ to things of stone!\_

*Strg.* *Tpt.*

Moderato

*mf*

While some - where in those pur-ple heights There dwells a Be-ing

*p poco marc.*

all di - vine, Of Grace and Love eter - nal!

*cresc.*

*cresc.*

*f* Wood

Azora

You tell me so, Pa - pan; but can I dream

*mf*

*p* Strg.

129 Papan (exalted) *p*

Your dreams and see your vi-sions? My vi-sion,

Tpt. *marc.*

*mf*

*p*

that ce-les-tial voice, — Were sent by that Great Spir - it! —

Clar.

*p*

Ob.



*marc.*

There is no oth - er God! I can - not doubt it: Be-lieve with

*mf*

*rit.* Azora *p*

me, and find peace! The voice—

*rit.* *a tempo* Tpt. *f* *p*

*cresc.*

*f*

I hear is Xal-ca's voice!— Let me but hear it to the end,

Clar. *mf*

*mf* *rall.* *3* *p*

And they may do— their worst! Se - rene-ly will I die.

*mf* *p rall.* *pp* Wood

## 130 (The Death-Drum sounds)

Fire-Priests

Death calls! A - zo - ra goes to meet the

Death calls! A - zo - ra goes to meet the

*ff* *p* *ff* *p*

*fp cresc.* *p*

## Allegro con fuoco

gods!

gods!

## Allegro con fuoco

*f* *cresc.* *ff*

3 3 3 3 3 3 3 3

(There is a movement at the entrance of the Cavern CANEK and RAMATZIN enter, followed by two Soldiers escorting XALCA bound between them. At a gesture from CANEK they unbind the prisoner. CANEK addresses AZORA)

CaneK *mf*

A - zo - ra, con-demned to

Horns

Clar. *fp*

*pizz.* *ff* *p*

die, I bring you hope of par - - don; The King re-lents;

*p* Strg.

131

Your lips may speak the word \_\_\_\_\_ that sets you free!—

*mf*

Azora *f* Un-less that word\_ set\_ Xal - ca free, I ne'er shall speak *dim.*

*f* *mf* *dim.* Ob.

Xalca (imploringly) it! A-zo - ra! Why must you die? Your fa - ther grants you

*p* Ob.

life, — E'en at the al - tar's step, if you will bow — to his command

Fl. Clar.

l. h.

132

wed — Ra - ma - tzin!

8.

*fz* *ff*

I fear not death; but — how shall I en - dure To see the

*fp*

Ob.

Horn

Flow'r of Earth dis-sev-ered from its stem — For my poor

*rall.*

Engl. Horn

*rall.*

## Moderato con gentilezza e dolcezza

Azora

*p*

Papan

For Xal - ca would I live!

Xalca

Hear them, A - zo - ra!

sake?  
Ramatzin

I fear not death's em -

Canek

We beg you to yield, A - zo - ra!

## Moderato con gentilezza e dolcezza

Ob.

*p* Strg.

Horn

Think you that my heart's de - sire I can light - ly re-sign?

Though you re - sign your

brace if you will live!

Am I hate - ful still?

Ah

Lis - ten, A - zo - ra! We beg you to yield and

Clar.

133

No! Are not life and cher - ished love  
 heart's de - sire! For life is  
 Tho' fair are life and love, Life and  
 no! Am I hate - ful?  
 live. Ah! Life is fair!  
 fair to me? For Xal - ca would I live!  
 fair, for life is fair!  
 love fair to me, How sweet was the  
 Is my im - age more grim than Death?  
 Life is sweet Death—

Horn  
 mf  
 p

*mf* Safe in those shel - tring arms \_\_\_\_\_ of my love \_\_\_\_\_ for -

*mf* Re - sign your heart's \_\_\_\_\_ de - sire!

*mf* gold - - en dream, safe with - in these arms

I have of - fered you gold and jew - els

Death is a bit - ter thing!

*mf*

ev - er would I live! *cresc.*

*cresc.* 'Tis bet - ter to live, *cresc.*

ev - - er to love \_\_\_\_\_ and

rare; Wealth, pow'r, and the strength of my

Hon - or, du - ty and love bid you to live!

*ob.* *cresc.*

Safe in the arms of my

Tho' sweet the dream, tho' sweet the dream,

live! In these arms to

love! Tho' you scorn me still my love,

Hon - or, love and

Clar. Ob.

love would I live! Safe in his

Tho' sweet the dream, We beg you, yield!

love and live!

still my love in this heart shall abide! Ah! we beg

du - - - ty bid

*dim.* *pp* *mf* *pp* *dim.* *pp* *mf* *mf* *mf*



arms — would — I live! —

— 'tis bet - ter to live! —

Ah, love!

— you, yield, — and live! —

you — to live! —

Clar. *p*

Fl. *cresc.*

135

*mf* But if — he must die — to

*mf* Hear them, A - zo - ra!

But tho' — I must

*mf* We beg — you to — yield, — A - zo - ra!

Clar.

Ob.

*mf* Horn

feed your bit-ter hate, He shall not die, he shall not  
 He must die! Hear his de-  
 die to-day, I would die,  
 Bid you to live, bid you to live, live as I will  
 Lis-ten, A - zo - ra! We bid you yield and  
 die, he shall not die! Ah! If he  
 vot - ed plea to die a - lone! Life is sweet!  
 I would die a - lone! Life is sweet!  
 live, will live for you! Ah!  
 live! We bid you

*mf* *cresc.*  
*cresc.*  
*p* *cresc.*  
*cresc.*  
*f* *Più moto* *cresc.*  
*f* *cresc.*  
*f* *cresc.*  
*f* *cresc.*  
*f* *cresc.*  
*f* *Più moto*

die, \_\_\_\_\_ if he die, \_\_\_\_\_ he shall not die a - lone, he -

Life is fair, \_\_\_\_\_ e'en tho' you re - sign your de -

Life is fair, \_\_\_\_\_ but death for my love \_\_\_\_\_ is a

Live \_\_\_\_\_ for my love, live \_\_\_\_\_

live! \_\_\_\_\_ Fate calls your

*rall.* *f* *rall.* *f* *rall.* *f* *rall.* *f*

shall not die, he shall not die, my be -

sire, your heart's de - sire, re - sign your gold - en dream! -

wel - come end! Ah! once more! Hear me, A -

for my love! Life is sweet! Life is fair, be -

lov - er! Ah! Fate

**136** *p* *p* *p* *p* *p* *p* *p*

196

Poco meno

*p* lov - - - ed - - - shall not die - - - *pp*

*p* Hear, A - zo - ra! hear - - - his de - vot - ed plea to

*mf* zo - ra, - - - my be - lov - ed, - - - I im - plore you! - - - Ah! - - - *mf*

*p* lov - ed, Prin - cess! Live - - - as - - - I will live for

*p* calls your lov - - -

Poco meno

*f*

*p*

*rall.* a - lone! - - - *pp* a - lone!

*rall.* die a - lone, a - lone! - - - *pp* a - lone!

*rall.* let me - - - die a - lone! - - - *pp* a - lone!

*rall.* you, for - - - you a - lone! - - - *pp* a - lone!

*rall.* er, Fate calls him a - lone, a - lone!

*rall.* *pp*

(Music is heard, announcing the approach of MONTEZUMA. He enters with his Guard and people. He occupies a seat provided for him at the right. AZORA and XALCA have been placed under guard, but stand together)

# Allegro

*f* Celli *Vlas. r. h.*

Vln. II Vln. I *p marcato*

(MONTEZUMA'S people are eager for the sacrifice) *mf cresc. poco a poco* Horn

137

Chorus

The sac - ri - fice!

The sac - ri - fice!

The sac - ri - fice!

The sac - ri - fice!

137

Tpt. *f* *cresc.* *ff*

*ff*

**Fire-Priests**

*ff*

Earth - ly sym - bol of ev - er - liv - ing pow'r, Take the sac - ri - fice we

Earth - ly sym - bol of ev - er - liv - ing pow'r, Take the sac - ri - fice we

**138** Canek (addressing MONTEZUMA)

Meno mosso

Your gra-cious word of par-don is scorned, O King,

bring!

bring!

**138** Meno mosso

*p*

*Trbs.*

## Montezuma (sternly)

by your un-happy daugh-ter! Then naught re-mains but to perform your of - - fice.

(CANEK makes an obeisance towards the altar and by a gesture directs AZORA and XALCA to be placed thereon. This is done by the PRIESTS. The prisoners stand before the Sacrificial Stone with their faces toward the right. CANEK follows and takes from one of the PRIESTS the flint weapon used for the sacrifice. The PRIESTS close in before the Altar. The Slave places incense on the censer and a cloud ascends. CANEK raises his hand in which he holds the weapon and points to the opening in the side of the Cavern through which the sun is beginning to show)

## CaneK

When through the crev - ice there ap-  
Ob., Engl. Horn, B. Cl. Bsn.

*poco largamente*

Brass *p*

pears— the Sun's first lance of morn - ing light, and rests up - on these

stub - born hearts, Then shall the word — of Mon - te - zu - ma be ful -

139

filled, And To-tec shall re-ceive his own!

*Più mosso*  
*Str.*

*f* Horns

(The Death-Drum sounds)

140

*Allegro*

Fire-Priests

(PAPAN starts to her feet and appeals to MONTEZUMA)

Death calls! They go to meet the gods!

Death calls! They go to meet the gods!

*Allegro*

Papan

My broth-er! Shall I speak?

Montezuma

Do you con-ceive that an-y words of yours can now a-vail?

*f*

*p*

*f*

*p*



## Moderato

(She appears rapt as though beholding a vision)

*rit.* know not: But still I see those glo - rious ban - ners float - ing

*Cl.* *rit.* *Strg.*

high! Still do I hear a voice di - vine That bids me hope,

*Cl.* *3*

that bids me hope, — though all be dark!

*p* *Montezuma* *f* 'Tis

*Cl.*

141

(He rises, waving PAPAN aside, and addresses AZORA)

vain, Pa-pan-tzin!

*Più moderato*

*cresc. molto* *ff*

One fi - nal word, re - bel - lious child: A - ban - don this un - worth - y

Wood *mf*

slave, and live!

*cresc.* *f* *cresc. e accel.* *rit.*

Horns

Andante

*p* Azora

There is no death for us! A mo - ment's dark - ness,

Xalca *p*

There is no death for us! A mo - ment's dark - ness,

Andante

4 Celli *p*

and we wake in that shin - ing land

142

*rall.* *a tempo cresc.*

land where winds are mu - sic and flow - ers are song, and all for -

*rall.* *a tempo cresc.*

where winds are mu - sic and flow - ers are song, and all,

*a tempo*

*rall.* *cresc.*

*f* *ff*

ev - er true! Come!

*f* *ff*

and all for - ev - er true! Come!

204 (She is clasped in XALCA'S arms and they stand awaiting their fate. The shaft of light that has been seen piercing the crevice in the Cavern wall, seems about to rest upon them, and CANEK'S arm is raised to strike. At this moment in the distance are heard the voices of the Spaniards singing the exalted theme already suggested by PAPAN. CANEK'S arm is arrested by the sound.)

Molto moderato con dignità

Spaniards (in the distance)

TENORS

Be - hold, we come with glo - rious ban-ners float - ing

BASSES

With glo - rious ban -

Molto moderato con dignità

pp

Timp.

(There is a general stir of apprehen-

(The voices draw nearer)

high! Pro - claim - ing Love di - vine,

ners! Of Christ our

Tpts.

sion among the people, but PAPAN is expectant and deeply moved)

BOY SOPRANOS and ALTOS  
Youths *mf*

Be - hold, we

the love of Christ our Lord!

Lord!

Tpt.

Timp.

come with glo - - - rious ban - ners float - ing

*mf* Pro - claim - ing Love,

*mf* Pro -

Horns

Timp.

*cresc.* high, glo - rious ban - ners, pro - claim - ing the love of

*cresc.* Love di - vine, Love di - vine of

*cresc.* claim - - - ing Love of

*cresc.*

Christ our Lord!

Christ our Lord!

Christ our Lord!

Small Drum

CORTÉS appears at the entrance of the Cavern, mounted on a white charger, at the head of his soldiers and a body of Spanish Priests and Acolytes. One of the Priests bears a large white crucifix. The other Priests carry white banners emblazoned with the Cross.

The splendor of their warlike appearance, their arms, and the impressive bearing of the Priests, the significant emblem they carry, together with the apparition of the horse, to them an unknown animal, combine to fill MONTEZUMA and his people with consternation.

*ff* Tutti

*accel.*

The Priest who bears the Cross rapidly ascends the steps of the Altar of Sacrifice. There he elevates the sacred emblem and the shaft of light from the crevice in the wall strikes and illumines it. CANEK, with a gesture of fear and despair, drops his weapon and falls to the ground. Meanwhile the Spanish Priests are singing, as the Spanish soldiers assume control.

*accel.*

## Montezuma's People (invoking the power of TOTEC)

*fff*  
To - tec!\_

*fff*  
To - tec!\_

## Spanish Priests

To the God E - ter - nal bow the head and bend the knee!\_

To the God E - ter - nal bow the head and bend the knee!\_

*f a tempo.*

*fff*

144 *fff*  
To - tec!\_

*fff*  
To - tec!\_

*f*  
We pro-claim His King-dom in the name of Christ our Lord!\_

*f*  
We pro-claim His King-dom in the name of Christ our Lord!\_

144 *fff*

*Azora con calore*

What means this won - drous sight, this strange ar-ray?  
*Xalca*  
 'Tis

*p con calore*

*Azora*

*Papan* *cresc.*  
 'Tis light in dark - ness!

*Ramatzin* *cresc.*  
 Whence come these

*Montezuma* *cresc.*  
 What means this bold - ness?



light where all was dark! Her vi - sion: the ban-ners

Those glo - rious

Where all was dark! Glo - rious

stran - gers?

Her vi - - sion

145

ev - er-glo - rious Shin - ing with the Sa - - cred

ban - ners Shin - ing with the Sa - cred

ban - ners Shin - ing with the Sa - cred

The Sa - - cred

bright: the ban - ners Shin - ing with the Sa - - cred

145

Più allegro

Cross!

Cross!

Cross!

Cross!

Cross!

Montezuma's Priests and People (appealing to TOTEC)

*ff* God of the ev - er - liv - ing Sun! See and

*ff* God of the ev - er - liv - ing Sun! See and

*ff* God of the ev - er - liv - ing Sun! See and

*ff* God of the ev - er - liv - ing Sun! See and

Spanish Priests

*ff* God E - ter - nal, Rul - er of

*ff* God E - ter - nal, Rul - er of

Più allegro

*ff* Tutti

hear! See and hear!

hear! See — and hear!

hear! See and hear!

an - gels and all the Le - gion Ce - les - tial, the

an - gels and all the Le - gion Ce - les - tial, the

Trpts. Trombones

Ev - er - liv - ing To - tec, oh, hear our pray'r! —

Ev - er - liv - ing To - tec, oh, hear our pray'r! —

Ev - er - liv - ing To - tec, oh, hear our pray'r! —

earth and the fir - ma - ment! Let Thy pow'r now pre - vail! —

earth and the fir - ma - ment! Let Thy pow'r now pre - vail! —

146

Ev - er - liv - ing To - tec,

Ev - er - liv - ing To - tec,

Ev - er - liv - ing To - tec,

Here be - hold the Cross of Christ,

Here be - hold the Cross of Christ,

146

*ff* Trombones

Hear and heed our call! —

Hear and heed our call! —

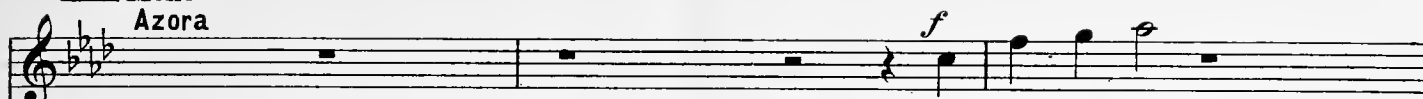
Hear and heed our call! —

Hear and heed our call! —

Where the Sav - iour died for all!

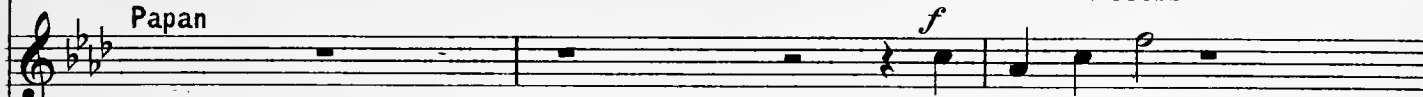
Where the Sav - iour died for all!

147 Meno  
Azora



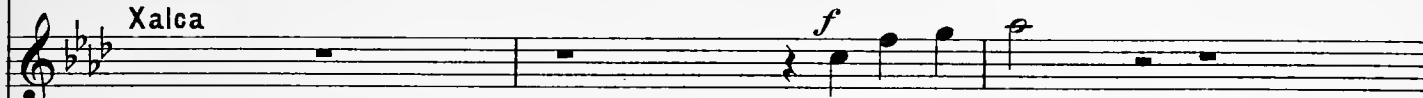
Be-hold the Cross!

Papan



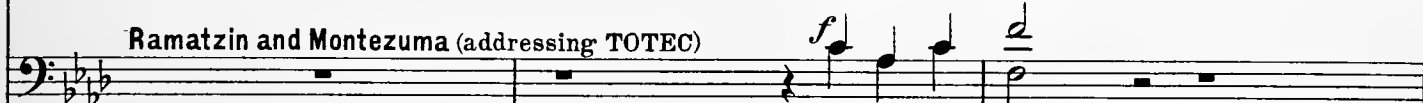
Be-hold the Cross!

Xalca



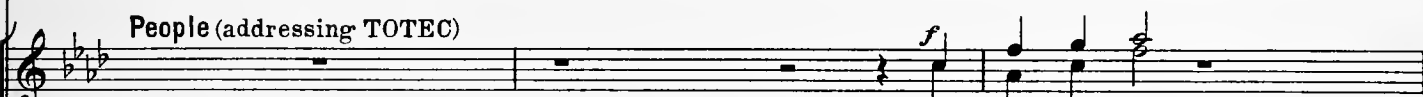
Be-hold the Cross!

Ramatzin and Montezuma (addressing TOTEC)

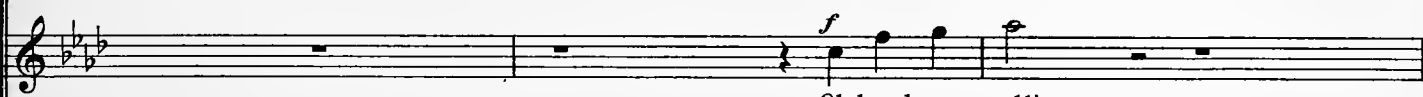


Oh, heed our call!

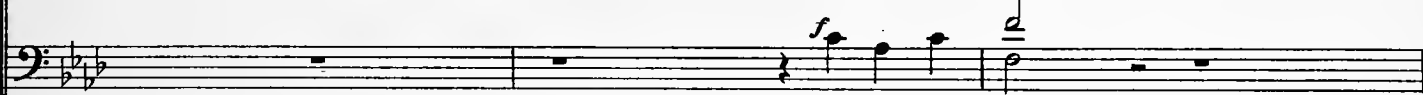
People (addressing TOTEC)



Oh, heed our call!

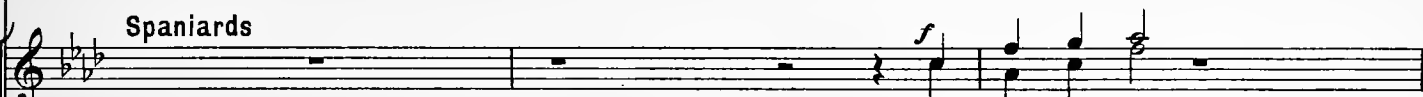


Oh, heed our call!

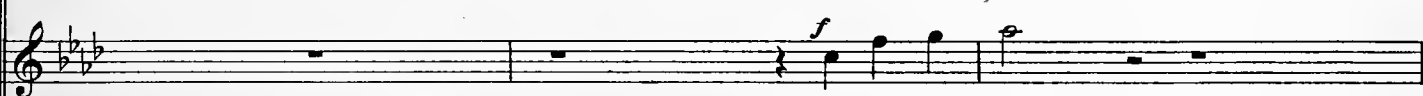


Oh, heed our call!

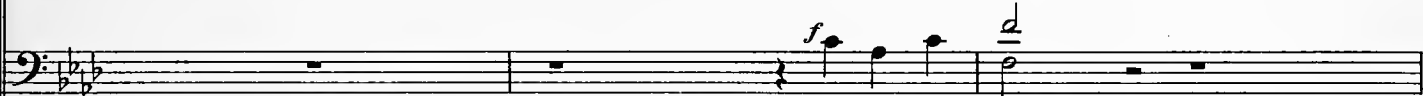
Spaniards



Be-hold the Cross!

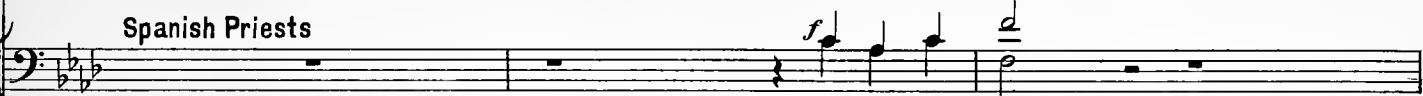


Be-hold the Cross!



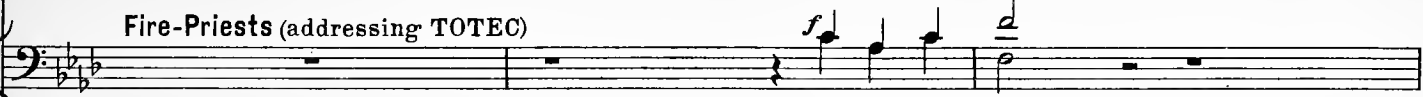
Be-hold the Cross!

Spanish Priests



Be-hold the Cross!

Fire-Priests (addressing TOTEC)



Oh, heed our call!

147 Meno



Be - hold the

Be - hold the Cross!

Be - hold the Cross!

Oh, heed our call!

Oh, heed, oh, heed our

Oh, heed, our call!

Oh, heed our call!

Be - hold, be - hold the

Be - hold the Cross!

Be - hold the Cross!

Be - hold the Cross!

Oh heed our call!

Oh heed our call!

Cross!

call! *f* O might - y Chief! Might - y Chief!

*f* O might - y Chief!

*f* O might - y Chief! Might - y Chief!

*f* O might - y Chief! O might - y Chief!

*f* Cross of Christ our Lord! Christ our Lord!

*f* Of Christ our Lord!

*f* Of Christ our Lord! Christ our

*f* Of Christ our Lord!

*f* Of Christ our Lord!

*f* Of Christ our Lord!

*f* O might - y Chief!

*f* *l. h.*

**Azora**  
We live! Live by Grace di-vine!

**Papan**  
They live!

**Xalca**  
We live! Live by Grace di-vine!

**Ramatzin and Montezuma**  
They live!

**People (TENORS)**  
Chief!  
**Spaniards (TENORS)**  
Lord!

*p*

**148**

**148**

*f* *ff*



## Azora and Xalca

## Papan

## Ramatzin

## Montezuma

## Montezuma's Priests and People

## Spaniards

## Spanish Priests

The piano accompaniment for the bottom system features a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a series of chords and single notes, including a triplet of eighth notes in the right hand. The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

Be - hold, they

Where is thy pow'r?

Where is thy pow'r?

Where is thy pow'r, O might - - ty god of life and

Where is thy pow'r, O might - - ty god of life and

Where is thy pow'r?

Be - hold, we come with glo - - rious ban - ners float - ing

Be - hold, we come with glo - - rious ban - ners float - ing

Be - hold, we come!

Be - hold, we come!

Be - hold, we come!

They— come, bring - ing, ——— come bring-ing light ——— where all — was  
 come, ——— with — ban - - - - ners — float - -  
 death? ——— thy — all - - - - com - pel - -  
 death? ——— Where ——— thy po - tent arm, ——— thy all - com -  
 high! ——— with ban - - - - ners — float - -  
 high! ——— glo - - - rious ban-ners, glo - - - rious ban-ners  
 Ho - di - e ——— Chris - tus  
 Ho - di - e ——— Chris - tus

dark — and void!

- ing — high!

*f.* Are all our pray'rs in vain, O —

*f.* Are all our pray'rs in vain, —

- ling — will? Are pray'rs in

pel - - - ling — will? Are all our pray'rs in vain, O —

*f.* Are all our pray'rs in vain, —

- ing — high! Pro - claim - ing

float - - - ing — high, Pro - claim - ing Love di - vine, the —

*f.* Pro - claim - ing Love di - vine, —

na - - - tus est!

na - - - tus est!

*f.* *r. h.*

might - y Chief of all our hope of life? Where is thy pow'r, Oh, might -

— great Chief of all our hope of life? Where is thy pow'r, Oh, might -

vain, our hope of life? Where is thy pow'r, Oh, might -

might - y Chief of all our hope of life? Where is thy pow'r, Oh, might -

— great Chief of all our hope of life? Where is thy pow'r, Oh, might -

love of Christ the Son of God, the King of all, —

love of Christ our Lord, the Son of God, E - ter - nal King of all, —

— the Love of Christ, the Son of God, E - ter - nal King of all, —

The King of

The King of

*cresc.* *ff*

*r.h.*

- y lord of all, Oh, might - y lord? -  
 - y lord of all, Oh, might - y lord of all?  
 - y lord of all, Oh, might - y lord of all?  
 - y lord of all, Oh, might - y lord?  
 - y lord of all, Oh, might - y lord of all?  
 - y lord of all, Oh, might - y lord of all?  
 - the Son of God, E - ter - nal King of all!  
 - the Son of God, E - ter - nal King!  
 - the Son of God, E - ter - nal King of all!  
 all!  
 all!

149

There is no  
Lord of ev - er -  
Lord of ev - er -  
Lord of ev - er -  
Lord of ev - er -  
There is no  
There is no  
There is no

149

*ff*

3

*ff*

God \_\_\_\_\_ is King! \_\_\_\_\_ God is King of all! \_\_\_\_\_

oth-er God \_\_\_\_\_ save Him on high, \_\_\_\_\_ and Christ, the

liv-ing fire, pro - tect and save thy peo - ple! Re - store, great

liv-ing fire, pro - tect and save thy peo - ple! Re - store, great

liv-ing fire, pro - tect and save thy peo - ple! Re - store, great

liv-ing fire, pro - tect and save thy peo - ple! Re - store, great

liv-ing fire, pro - tect and save thy peo - ple! Re - store, great

oth-er God \_\_\_\_\_ save Him on high, \_\_\_\_\_ and Christ, the

oth-er God \_\_\_\_\_ save Him on high, \_\_\_\_\_ and Christ the

God \_\_\_\_\_ save Him \_\_\_\_\_ on high, \_\_\_\_\_ save Him \_\_\_\_\_ on

*ff*

Glo - - ria in ex - cel - - sis De - - o!

*ff*

Glo - - ria in ex - cel - - sis De - - o!

150

150

on - ly Sac - ri -

Chief our Sac - ri -

Chief our Sac - ri - fice, our Sac - ri -

Sac - ri -

Chief, our Sac - ri - fice, our Sac - ri -

Chief, our Sac - ri -

Chief, our Sac - ri - fice, our Sac - ri -

on - ly Sac - ri -

high and Christ, the on - ly Sac - ri -

on - ly Sac - ri -

high and Christ, the on - ly Sac - ri -

Glo - ria in ex - cel - sis! Al - le lu - ia!

Glo - ria in ex - cel - sis! Al - le lu - ia!

150



Meno mosso

Azora  
*ff*

Xalca

There is\_\_ no\_\_

Papan

There is\_\_ no\_\_ oth -

fice!

There is\_\_ no\_\_ God,

save

fice!

fice!

fice!

Great lord\_\_ of\_\_ all!

Hear,

fice!

Lord of all!

Hear

fice!

Lord of all!

Hear

fice!

Lord of all!

Hear

fice!

There is\_\_ no\_\_ God,

save

fice!

There is no God,

save

fice!

There is no God,

save

fice!

There is no God,\_\_\_

save

Al - - le - lu -

- ia! Al - - le -

Al - - le - lu -

- ia! Al - - le -

Meno mosso

oth-er God There is no oth-er God save Him on

- er God There is no oth-er God save Him on

Him on high! save Him on

us, Oh hear and heed, great lord of

us, Oh hear and heed, Lord of

us, Oh hear us and heed, Lord of

Him on high, save Him, save Him on

Him on high, save Him, Him on

Him on high, save Him on high, Him on

lu-ia! Glo-ria in ex-cel-sis De-o!

lu-ia! Glo-ria in ex-cel-sis De-o!

## Azora and Xalca

*a tempo**Molto maestoso*

high!

King \_\_\_\_\_ of all!

## Papen

high!

King \_\_\_\_\_ of all!

## Ramatzin

Might - y To - tec!

## Montezuma

Might - y To - tec!

*a tempo*

all!

Lord \_\_\_\_\_ of all!

all!

Lord \_\_\_\_\_ of all!

all!

Lord \_\_\_\_\_ of all!

*a tempo*

high!

King \_\_\_\_\_ of all!

high!

King \_\_\_\_\_ of all!

high!

King \_\_\_\_\_ of all!

## Spanish Priests

*a tempo**ff*

Ho - di - e Chris - tus na - tus est!

## Fire-Priests

Might - y To - tec!

*a tempo**Molto maestoso**ff*

## Largamente

God on high — is King of

God on high — is King of

heed our call!

heed our call!

To - tec, might - y lord of

To - tec, might - y lord of

To - tec, might - y lord of

God on high — is King of

God on high — is King of

God on high — is King of

heed our call!

Largamente

Bells



## Azora and Xalca

God \_\_\_\_\_ on high is

Papan

Our God on high is King,

Ramatzin

Great lord of all!

Montezuma

Great lord of all!

Great To - tec, lord of all!

Great lord of all!

Great lord of all!

Our God on high is King

Our God is King,

Our God is King,

est! \_\_\_\_\_ Chris - tus na - - - tus

Great lord of all!

Piano accompaniment: The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, with various chords and melodic fragments.

The Curtain descends quickly

*rit.*  
King of all!

*rit.*  
King of all!

*rit.*  
Lord of all!

*rit.*  
Lord of all!

*rit.*  
Lord of all!

*rit.*  
Lord of all!

*rit.*  
Lord of all!

*rit.*  
King of all!

*rit.*  
King of all!

*rit.*  
King of all!

*rit.*  
est!

*rit.*  
King of all!

*rit.*



















